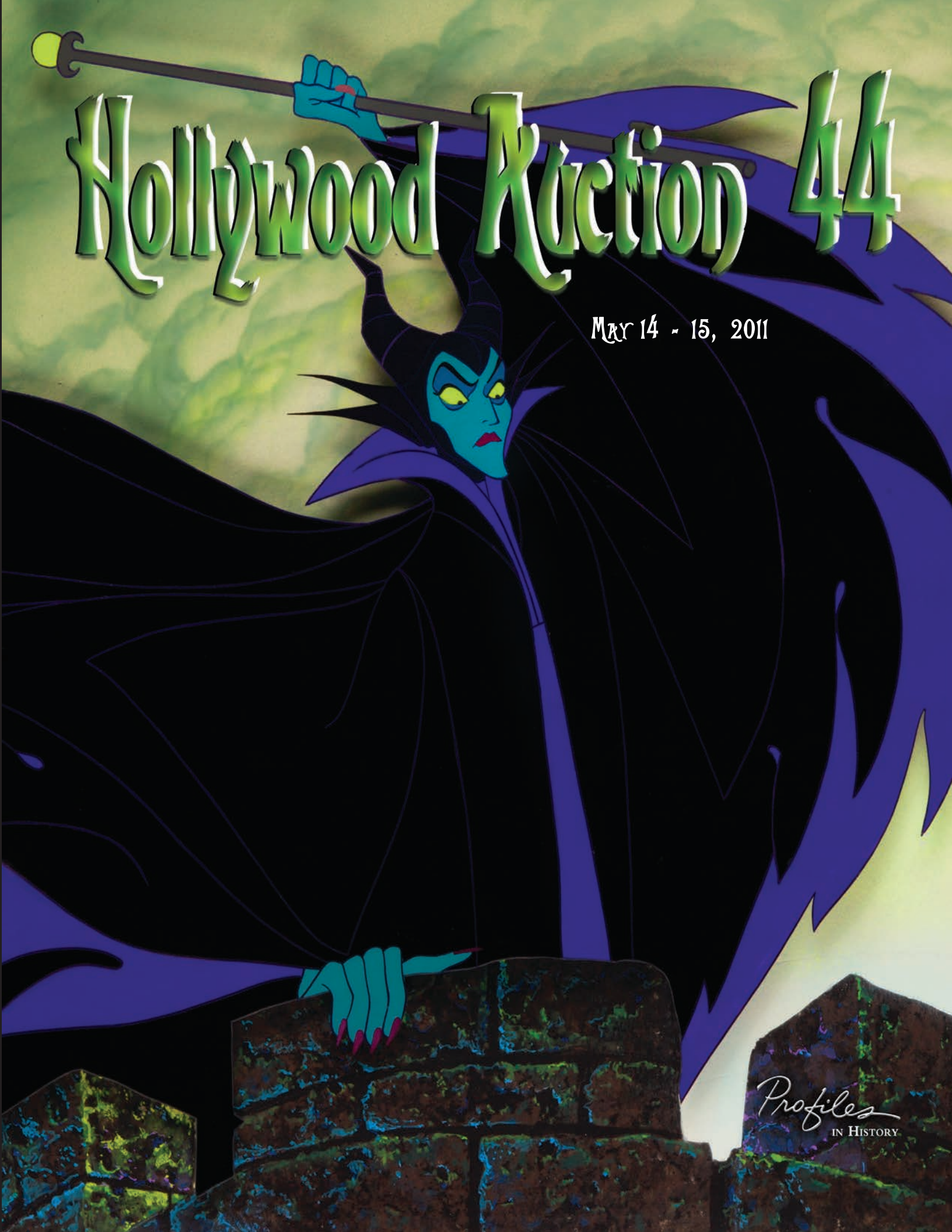
Hollywood Auction 44

May 14 - 15, 2011



Profiles in History



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LOT 1096

Hollywood Auction 44

SATURDAY AND SUNDAY MAY 14 - 15, 2011 AT 11:00 AM PDT

DAY ONE LOTS 1 - 692 DAY TWO LOTS 693 - 1637

LIVE • MAIL • PHONE • FAX • INTERNET

CATALOG PRICE
$35.00

AUCTION LOCATION
SABAN THEATRE
8440 WILSHIRE BOULEVARD
BEVERLY HILLS, CA 90211
FREE PARKING AT THE LOT NEXT TO THEATRE

AUCTION PREVIEW
PROFILES IN HISTORY
26901 AGOURA ROAD SUITE 150, CALABASAS, CA 91301

PREVIEW DATES
APRIL 18TH - MAY 13TH
BY APPOINTMENT ONLY - M-F, 9:00 A.M. - 6:00 P.M.

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Place your bid over the Internet! PROFILES IN HISTORY will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction. For more information, please visit us @ www.icollector.com

Profiles IN HISTORY

Welcome to our latest Hollywood auction! Over 1,600 unique pieces of animation and Hollywood history are featured in this sale. In our day one offerings, we are pleased to be working with Van Eaton Galleries in presenting this unprecedented selection of items ranging from the dawn of animation, *Gertie the Dinosaur*, through the most beloved characters from Walt Disney, Hanna-Barbera, Warner Bros. and Walter Lantz.

Day one highlights include:

- An historic handwritten letter by Walt Disney urging the creator of Mickey Mouse, Ub Iwerks, to move to California and become his chief animator.
- A collection of Mary Blair original conceptual paintings for *The Adventures of Ichabod and Mr. Toad, Alice in Wonderland*, *Cinderella*, "It's a Small World" ride, *Melody Time*, *Peter Pan* and *Song of the South*
- Herbert Ryman preliminary study for Tokyo Disneyland, signed and dated
- Rare set of 7 Courvoisier production setups of Dwarfs from *Snow White and the Seven Dwarfs*
- Original production cel of the Evil Queen from *Snow White and the Seven Dwarfs* with Walt Disney signature
- Walt Disney's *Alpine Climbers* one-sheet 40 x 60 in. poster
- Eyvind Earle *Sleeping Beauty* production cel and original large pan background
- Maleficent production cel with key matching background
- Gustaf Tenngren original concept paintings for *Pinocchio*
- Collection of original Walt Disney Studio maquettes from *Pinocchio*
- Tyrus Wong original concept painting from *Bambi*

Day two highlights include:

- The most famous film car in the world: the original hero road-going "GEN 11" Chitty Chitty Bang Bang car from *Chitty Chitty Bang Bang*.
- Original concrete slab footprints and signatures of Mary Pickford, Douglas Fairbanks and Sid Grauman: the first three imprints to start the tradition at Grauman's Chinese Theatre
- Willis O'Brien articulated stop-motion armatures from *War Eagles*
- Wicked Witch of the West crystal ball from *The Wizard of Oz*
- Marilyn Monroe 1951 screen and publicity worn bathing suit from *Let's Make It Legal*
- Original Discovery space suit chest-pack from *2001: A Space Odyssey*
- Mel Stuart's hand-annotated script and complete manuscript score for *Willy Wonka & the Chocolate Factory*
- The Paley Center for Media original *Star Trek* costumes from the exhibition "Star Trek: The Tradition Continues"
- Extremely rare early draft of John Lennon's handwritten lyrics for "Lucy in the Sky With Diamonds" from Sgt. Pepper's Lonely Hearts Club Band

We hope you find something new and exciting from this catalog to add to your collection. Please remember we're always interested in your future consignments for those who wish to pass ownership of their treasured pieces of Hollywood memorabilia to new caretakers. Thank you for participating and good luck!



Joseph Maddalena and the PiH staff

A selection of animation items will be on display and available for preview at Van Eaton Galleries from May 2-13, from 10am to 6pm at 13613 Ventura Blvd., Sherman Oaks, CA 91423.

"CONDITIONS OF SALE"

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to eighteen percent (18%) of the Final Bid Price [discounted to fifteen per cent (15%) of the Final Bid Price if paid in full in cash or by valid check]; or eighteen percent (18%) if bid on and won through icollector; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and

protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.***

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.***

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.***

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

***Additional Terms and Conditions of Sale for Items Consigned by Sony Pictures Studios, Inc.

The following additional Terms and Conditions of Sale shall only apply to items consigned by Sony Pictures Studios, Inc., and shall amend and supersede the corresponding sections of the standard Conditions of Sale with respect to Lots identified with an asterisk before the Lot number:

Section 9, 2nd paragraph, Profiles' Remedies: In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest. Notwithstanding the foregoing two sentences, if the lots as to which less than the full purchase price was paid, were consigned by Consignor and one or more other parties (including, without limitation, Profiles), Profiles shall apply the payment pro-rata among Consignor and such other parties.

Section 9, 3rd paragraph, Profiles' Remedies: Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles and Consignor a security interest in, and Profiles and Consignor may retain as collateral such security for such buyer's obligations to Profiles and Consignor , any property in Profiles' possession owned by such buyer. Profiles and Consignor shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California .

Section 13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

AUCTION GENERAL GUIDELINES

Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount

is confidential and will not exceed the low pre-sale estimate.

OWNED OR GUARANTEED PROPERTY

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

BUYER'S PREMIUM AND SALES TAX

The actual purchase price will be the sum of the final bid price plus the buyer's premium of 18% of the hammer price (discounted to 15% when full payment is made in cash or by valid check); or eighteen percent (18%) if bid on and won through icollector. California sales tax shall automatically be added to the purchase price unless exempted.

BEFORE THE AUCTION

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

HOURS OF BUSINESS

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

CONDITION REPORTS

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

REGISTRATION

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

THE AUCTION

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

BIDDING

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

BIDDING INCREMENTS

See registration page.

ABSENTEE BIDS

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

TELEPHONE BIDS

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

INTERNET BIDS

Profiles in History is pleased to offer live Internet bidding at the URL www.icollector.com To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles in History, the icollector bid software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles in History recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an icollector live bid, and the auctioneer may also reopen a lot after the close of the icollector live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding via icollector, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since icollector bids are not shown to Profiles in History until Profiles in History opens the lot on the floor, Profiles in History treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the icollector bid is presented, due to live Internet bid software or Internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over icollector bids with floor bids being considered before telephone bids. Also please note that all Profiles in History lots purchased through icollector carry an 18% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

SUCCESSFUL BIDS

The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

UNSOLD LOTS

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

PAYMENT

You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

SHIPPING

After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

SALES RESULTS

Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

THE SELLER

AUCTION ESTIMATE

If you are considering selling your property, you can bring items to our Calabasas Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

CONSIGNMENT AGREEMENT

If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are fifteen percent (15%) of the final bid price. Profiles in History generally charges a minimum commission of $100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

DELIVERY OF PROPERTY TO PROFILES IN HISTORY

After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

PRE-AUCTION NOTIFICATION

Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

After approximately 30 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

Photographs, Illustrations and Screen Shots:

Unless otherwise explicitly set forth in the catalog description for an individual item, all photographs, illustrations, and screen shots are furnished solely for reference purposes and not as a statement, representation or warranty that the image depicted is the exact item offered. Due to the fact that multiple props, costumes, and other items are customarily made for and used on or off screen in a motion picture or other program, Profiles cannot and does not represent or warrant that the specific item depicted in the photograph, illustration or screen shot is the very same item offered at auction.

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IMPORTANT NOTE TO PROSPECTIVE BIDDERS AND DISCLAIMER: Please note that all items in this catalog are sold in "as is" condition. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. A tear or alteration to a costume, or small broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their screen-used condition, these items may require some restoration to be returned to their pre-production state.

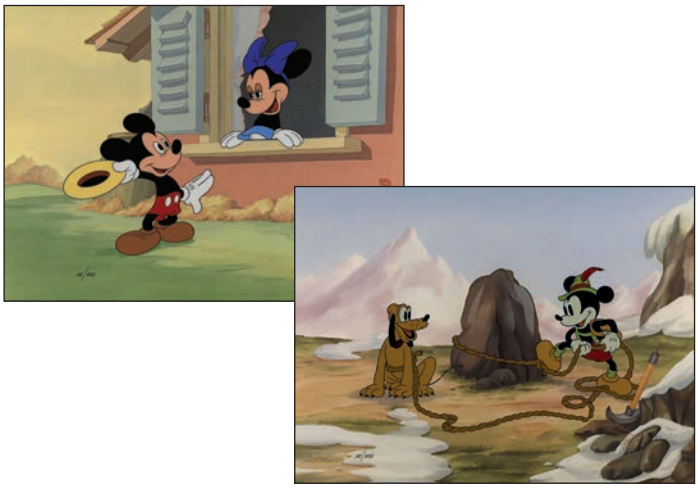
The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.

Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in Calabasas Hills, CA to the buyer's door. As many of the items in this auction are of unusual size and/or weight, they will require special handling and will incur an additional shipping premium as charged by the carrier. Please see Terms & Conditions of Sale.



1. Chuck Jones original layout drawing of Santa from *A Chipmunk Christmas*. (Bagdasarian Productions, 1981) Original Chuck Jones layout drawing from the 1981 TV special *A Chipmunk Christmas*. The untrimmed animation paper measures 10 ½ in. x 12 ½ in. The image size is 7 in. x 9 ½ in. **$200 – $300**



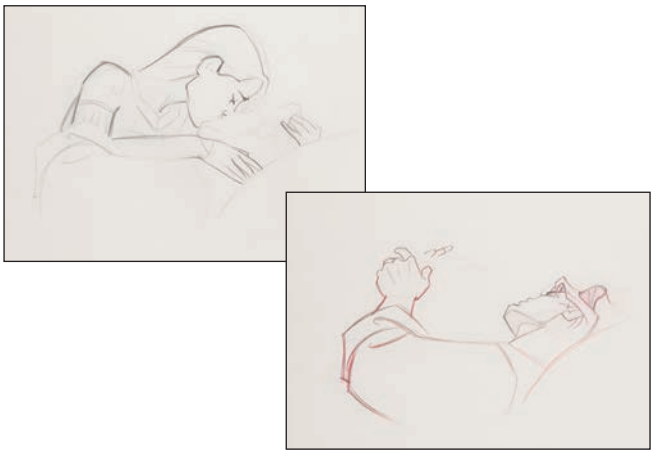
2. Matched pair of Mickey Mouse 60th Anniversary limited edition cels. Two hand-painted limited edition cels, each numbered 36/950. These cels were produced in 1989 to commemorate the 60th Anniversary of Mickey Mouse and represent two distinct phases of his career. One cel recreates a scene from the 1936 short *Alpine Climbers*, while the other recreates a scene from the 1941 short, *Little Whirlwind*. Cels measure 12 ½ in. x 16 in., image sizes approx. 5 ½ in. x 10 in. **$400 – $600**



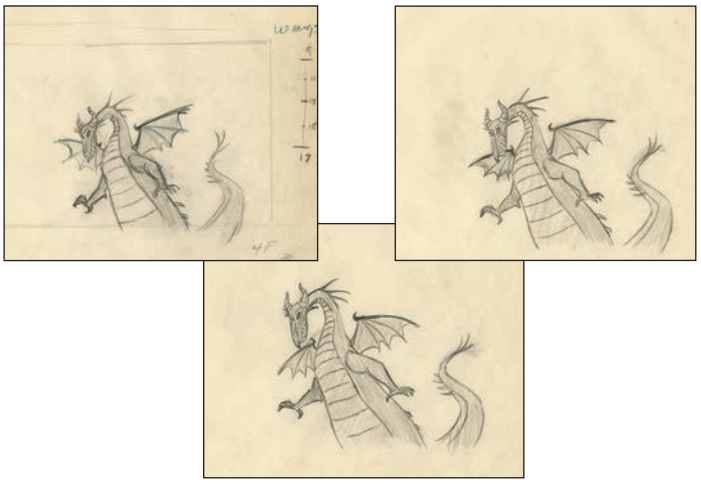
3. Original production cel of Flora from *Sleeping Beauty*. (Walt Disney, 1959) Original production cel of Flora, one of the good fairies, from *Sleeping Beauty*. The trimmed cel measures 9 ½ in. x 12 ¼ in. and placed in a simple mat. Overall size is 7 in. x 7 ½ in. **$400 – $600**



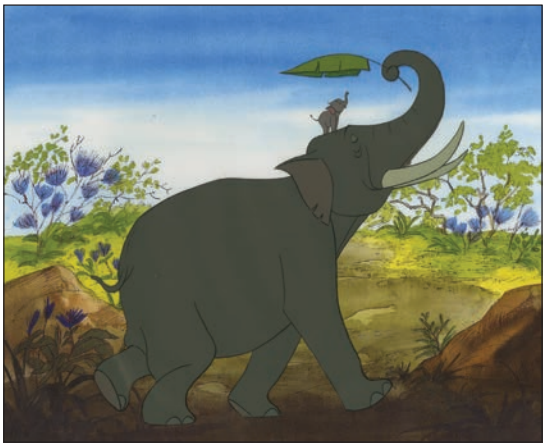
4. Original production cel of Gideon from *Pinocchio*. (Walt Disney, 1940) Original production cel of Gideon (voiced by Mel Blanc) from *Pinocchio*. The irregularly trimmed cel measures approx. 7 in. x 10 in. Image size is approx. 3 ¼ in. x 5 ½ in. **$400 – $600**



5. Disney *Pocahontas* pair of production drawings by Glen Keane and John Pomeroy. (Walt Disney, 1995) Pair of stunning rough production drawings from *Pocahontas*. The drawing of Pocahontas is by animator Glen Keane and is matched with a rough production drawing of John Smith by John Pomeroy. These two drawings, accomplished in pencil, are on untrimmed 12 ½ in. x 17 in. pegged animation paper. **$300 – $500**



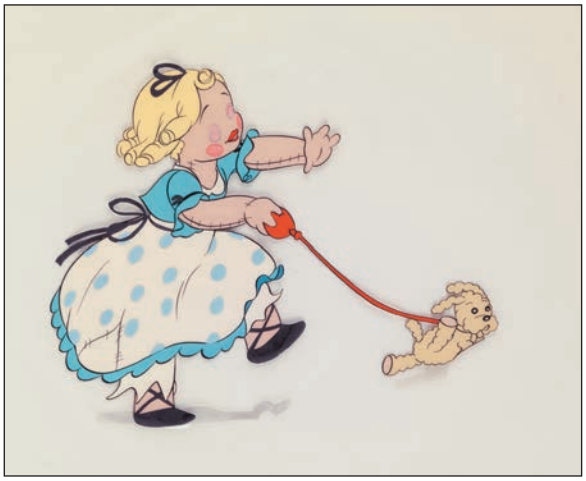
6. Original production drawings of Maleficent as the Dragon from *Sleeping Beauty*. (Walt Disney, 1959) Three original production drawings of Maleficent as the Dragon from the climax of the film. Accomplished in pencil on 12 ½ in. x 15 ½ in. leaves of animation paper, dragon measures approx. 4 ½ in. x 6 in. Handwritten production notations in the margins. **$600 – $800**



7. Original production cel of Goliath II and Mother from *Goliath II*. (Walt Disney, 1960) Original production cel of Goliath II and his Mother from Disney's *Goliath II*. The untrimmed cel measures 12 ½ in. x 17 in. and is placed on a color copy background. Images size is 8 ½ in. x 8 ½ in. **$200 – $300**



8. Pair of Paula Abdul music video production cels from "Opposites Attract." Two original production cels and photographic backgrounds from Paula Abdul's 1989 music video, "Opposites Attract." This sequence appears in the closing moments of the video and feature Paula dancing with a wolf character on an urban rooftop. The hand-painted cels measure 10 ½ in. x 12 ½ in. **$200 – $300**



10. Original production cel of girl doll from Disney's *Broken Toys*. (Walt Disney, 1935) Original production cel of the girl ragdoll with her toy dog on a leash from this classic Silly Symphony. Cel measures 9 ½ in. x 12 in. with an image size of 5 in. x 6 ¼ in. Framed and matted, dimensions are 15 in. x 17 ½ in. **$1,000 – $1,500**



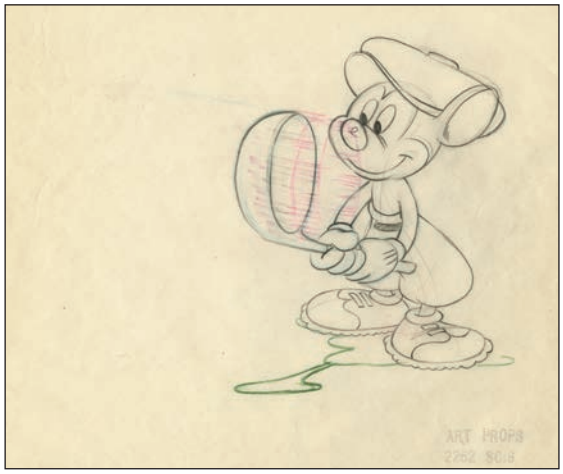
11. Original production drawing of Eddie Cantor from *Mother Goose Goes Hollywood*. (Walt Disney, 1938) Original production drawing of Eddie Cantor from *Mother Goose Goes Hollywood*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 1 ¾ in. x 4 in. **$300 – $500**



9. Original multi-page story and artwork by Roy Williams for *The Mickey Mouse Club*. Charming 20-page story and original artwork for a performance on *The Mickey Mouse Club* titled, "The Magic Words," by Walt Disney staff artist, Roy Williams. Roy would do segments where he would sing a song and draw pictures as he sang. Accomplished in crayon, ink and marker on 6 in. x 8 ¼ in. leaves of illustration paper and comprising a complete sequence for a song on the importance of words. Roy Williams also appeared on *The Mickey Mouse Club* as the "Big Mouseketeer" and is credited as co-creating the signature Mouseketeer ears worn on the show. Trace of handling wear at corners. Wonderful original artwork from this beloved show. **$2,000 – $3,000**



12. Original production drawing of Oliver Hardy from *Mother Goose Goes Hollywood*. (Walt Disney, 1938) Original production drawing of Oliver Hardy as the Pie Man from *Mother Goose Goes Hollywood*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 5 ¼ in. x 7 in. **$300 – $500**



13. *Canine Caddy* original production drawing of Mickey golfing. (Walt Disney, 1941) (Walt Disney, 1941) Original production drawing of Mickey golfing from *Canine Caddy*. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 4 ½ n. x 6 in. "Art Props 2262 Sc.8" rubber stamp at lower right corner. **$600 – $800**



14. Goofy production cel from *How to be a Sailor*. (Walt Disney, 1944) Wonderful original production cel of Goofy from *How To Be A Sailor*. The cel is slightly trimmed and placed on a hand-painted background as prepared by Courvoisier Galleries. Mat opening measures 6 ½ in. x 9 in. Image size is 3 ½ n. x 4 ¾ in. **$300 – $500**



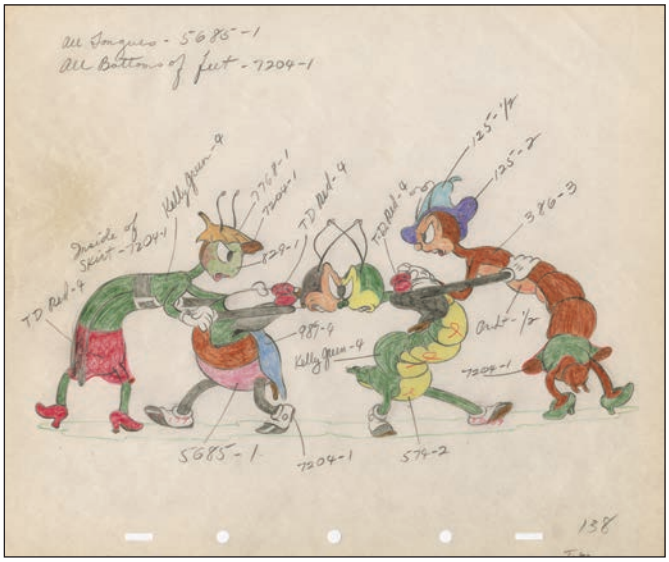
15. "Once Upon a Wintertime" cel and production background from *Melody Time*. (Walt Disney, 1948) Beautiful cel and production background featuring Joe and Jenny. The cels are trimmed to image and applied to the background as prepared at the studio for presentation. The background appears twice in the short: once when Joe snubs Jenny and then again when the ice cracks. Measures approx. 9 in. x 12 in. Still in the original studio hand-lettered mat with "original WDP" stamp at lower right recto. **$800 – $1,200**



16. Original Mary Blair concept art of "Once Upon a Wintertime" from *Melody Time*. (Walt Disney, 1948) Original concept artwork by Mary Blair featuring two rabbits skating from the "Once Upon a Wintertime" sequence of *Melody Time*. Besides doing character and visual design work for this short, Blair was also one of the writers. Accomplished in gouache on an 8 in. x 9 in. leaf of animation paper. Image measures 4 ¼ in. x 5 in. Slight fading and chipping at corners with a 1 ½ in. repaired tear at the top edge. **$3,000 – $5,000**



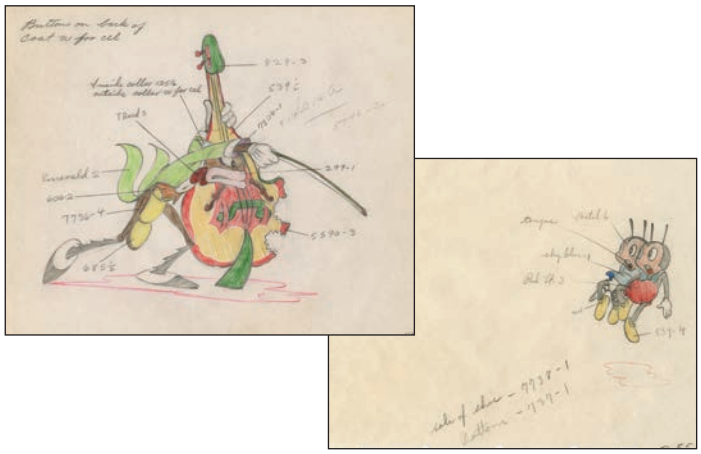
17. Clark Gable and Greta Garbo original production drawing from *The Autograph Hound*. (Walt Disney, 1939) Original production drawing of Greta Garbo and Clark Gable from *The Autograph Hound*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, images measures approx. 6 ¼ in. x 7 in. **$300 – $500**



19. *Woodland Café* color model drawing of bugs dancing. (Walt Disney, 1937) Exceptional original production color model drawing of bugs dancing from *Woodland Café*. Accomplished in graphite and colored pencil with detailed production notations regarding the colors to be used and corresponding color codes. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 5 in. x 11 in. **$400 – $600**



18. *Little Hiawatha* original color model drawing. (Walt Disney, 1937) Original production color model of Little Hiawatha holding his bow and arrow. Accomplished in graphite and colored pencil with detailed production notations regarding the colors to be used and corresponding color codes. The untrimmed animation paper measures 10 in. x 12 in., image measures of 5 ½ in. x 7 in. **$400 – $600**



20. *Woodland Café* pair of color model drawings. (Walt Disney, 1937) Exceptional pair of original production color model drawings of bugs from *Woodland Café*. Accomplished in graphite and colored pencil with detailed production notations regarding the colors to be used and corresponding color codes. The untrimmed animation paper measures 10 in. x 12 in., the bug with cello image measures of 7 in. x 9 in. **$400 – $600**



21. *Mr. Duck Steps Out* original pan watercolor production background. (Walt Disney, 1940) Beautiful watercolor production background of the interior of Donald's house from *Mr. Duck Steps Out*. The background is featured prominently as Donald and his nephews strut out of the front door. The entire piece measures 9 ½ in. x 29 in. with an image size of 8 ½ in. x 21 ½ in. **$3,000 – $5,000**



22. *THE ROBBER KITTEN* ORIGINAL PRODUCTION DRAWING OF AMBROSE & DIRTY BILL SHAKING HANDS. (Walt Disney, 1935) Original production drawing of Ambrose and Dirty Bill shaking hands from *The Robber Kitten*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 5 ½ in. x 8 in. **$300 – $500**



23. PAIR OF CONCEPTUAL PAINTINGS FROM *THE LION KING 2: SIMBA'S PRIDE*. (Walt Disney, 1998) Pair of background color key paintings featuring an expanse of savanna and huge termite mound. Accomplished in tempera on illustration board measuring 9 ¾ in. x 16 ¼ in. and 11 ½ in. x 16 in. (termite mound). Production notations appear in the lower margins. Exhibit some soiling and frame removal remnants on the verso. **$300 – $500**



24. *THE BIG BAD WOLF* ORIGINAL DISNEY BOOK ART FEATURING LITTLE RED WITH TWO PIGS. Beautiful pencil illustration for a book based on *The Big Bad Wolf* (1934). Done at the time of production at the studio, this drawing was most likely used in a children's book based on the short. The entire piece measures 12 in. x 9 ½ in. and is drawn on untrimmed animation paper. Image size is 4 ½ in. x 8 in. Exhibits faint horizontal crease through center image; otherwise, Fine. **$300 – $500**



25. ORIGINAL PANORAMIC DRAWING OF MALEFICENT BY MARC DAVIS FROM *SLEEPING BEAUTY*. (Walt Disney, 1959) Fantastic original production drawing featuring a scowling Malificent wielding her staff. Artwork is by Marc Davis. Accomplished in graphite and colored pencil on 12 ½ in. x 22 ¼ in. leaf of animation paper, image measures an impressive 11 ¾ in. x 20 in. Includes production notations in the margins. Slight smudging and handling wear. **$400 – $600**



26. *WHO FRAMED ROGER RABBIT* PRODUCTION CEL. (Walt Disney, 1988) Original production cel of Roger Rabbit, placed on the matching working photographic background. Both the cel and photo background have peg holes. The cel measures 11 ½ in. x 14 ½ in. Roger measures 9 in. tall. **$200 – $300**



27. JESSICA RABBIT ORIGINAL PRODUCTION CEL FROM *WHO FRAMED ROGER RABBIT*. (Disney/Amblin, 1988) Beautiful original production cel of Jessica Rabbit with photographic background. The cel measures 11 ¾ in. x 16 ½ in., image size is 7 in. x 8 ¼ in. Cel has a "Walt Disney Company" seal at the lower right. **$400 – $600**



28. Original production cel of Edgar from *The Aristocats*. (Walt Disney, 1970) Original production cel of the scheming Butler, Edgar. The cel measures 12 ½ in. x 16 in., Edgar measures 6 in. x 9 in. **$200 – $300**



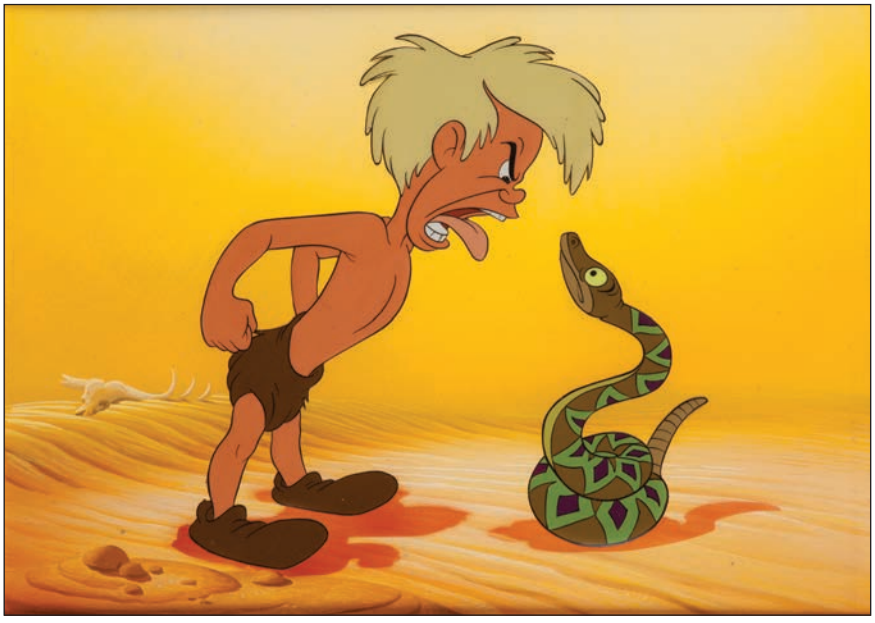
29. Original production cels of Fauna and Merryweather from *Sleeping Beauty*. (Walt Disney, 1959) Original production cel of good fairies Fauna and Merryweather from *Sleeping Beauty*. The cels were originally sold at Disneyland and are slightly trimmed, placed on a Litho background and still in their original Disneyland mat with gold label on the verso. Cels measure 10 in. x 12 in. Image size approx. 8 in. x 8 ½ in. **$400 – $600**



31. Original model cel of Perdita from *101 Dalmatians*. (Walt Disney, 1961) Wonderful original model cel of Perdita from *101 Dalmatians*. The trimmed cel measures 8 in. x 11 in. with an image size of 3 ½ in. x 7 ½ in. **$400 – $600**



32. Walt Disney Johnny Appleseed Original Cel and original background from *Melody Time*. (Walt Disney, 1948) Wonderful original production cel featuring Johnny Appleseed holding a sapling at a fencepost in a scene from *Melody Time*. The cel was trimmed to image at the studio for presentation and measures 6 ¼ in. x 6 ½ in. It is placed on an original production background from the sequence. Includes original mat stamped "original WDP" with Courvoisier Galleries label on the verso. Framed and matted, 15 in. x 17 in. **$3,000 – $5,000**



30. Pecos Bill original production cel on production background. (Walt Disney, 1948) Impressive original production cel of a young Pecos Bill besting a Rattlesnake from the Pecos Bill sequence of *Melody Time*. The image is placed on an original production background from the short as prepared for presentation by the studio. Disney label on the verso with the original hand-lettered mat retained. Entire piece measures 15 in. x 17 in. with a 7 ½ in. x 11 in. mat opening. Pecos Bill measures 5 in. x 7 in. **$3,000 – $5,000**



33. CINDERELLA ORIGINAL PRODUCTION CEL AND PRODUCTION BACKGROUND FROM *CINDERELLA* SIGNED BY WALT DISNEY. (Walt Disney, 1950) Stunning original production cel featuring Cinderella in her gown on the ballroom floor on an original hand-painted production background. The cel has been trimmed and applied on the background as prepared at the studio for presentation. The image of Cinderella measures approx. 4 ¾ in. x 7 in. on a background measuring approx. 9 ½ in. x 12 in. Retains the original hand-notated mat, *"From 'Cinderella,'"* and inscribed in red pencil by Walt Disney at the lower right, *"to Wally, all Best Wishes, Walt Disney."* Original Courvoisier Galleries label on the verso. **$15,000 – $20,000**



34. ORIGINAL PRODUCTION CEL AND BACKGROUND FROM *CINDERELLA*. (Walt Disney, 1950) Fantastic original cel featuring mice and birds assisting with the assembly of Cinderella's gown. The cels are trimmed and placed on an original hand-painted production background which features Cinderella's Dress Book. The Background is featured prominently during the "Cinderelly" Song Sequence. Background measures approx. 11 ¼ in. x 13 ¾ in. Includes the original hand-notated mat, *"from Walt Disney's 'Cinderella,'"* stamped "original WDP." Retains the Courvoisier Galleries label. **$10,000 – $15,000**



35. Mickey Mouse Sorcerer's Apprentice production cel from *Fantasia*. (Walt Disney, 1940) Beautiful production cel of Mickey in one of his most famous roles, The Sorcerer's Apprentice from *Fantasia*. The cel is trimmed and applied to a custom air-brushed background as prepared by Courvoisier Studios. Mickey's image size is 5 in. x 4 ¼ in. **$8,000 – $12,000**

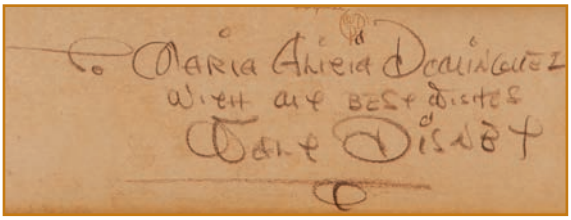


36. Tinkerbell original production cel from *Peter Pan*. (Walt Disney, 1953) Excellent original production cel of Tinkerbell from *Peter Pan*. The unusually large image of Tinkerbell is paired with a separate production cel of her wings. Tinkerbell measures 5 in. x 6 ½ in. **$4,000 – $6,000**



37. *Lady and the Tramp* original production cel and matching pan production background. (Walt Disney, 1955) Beautiful Pan Production background with matching Production cel of tramp from Disney's *Lady And The Tramp*. Shot in Cinemascope, this feature used wide format backgrounds, many of which were cut down for storage or presentation. This untrimmed production background measures 10 in. x 37 ½ in., Tramp measures 8 in. x 4 ½ in. **$12,000 – $15,000**





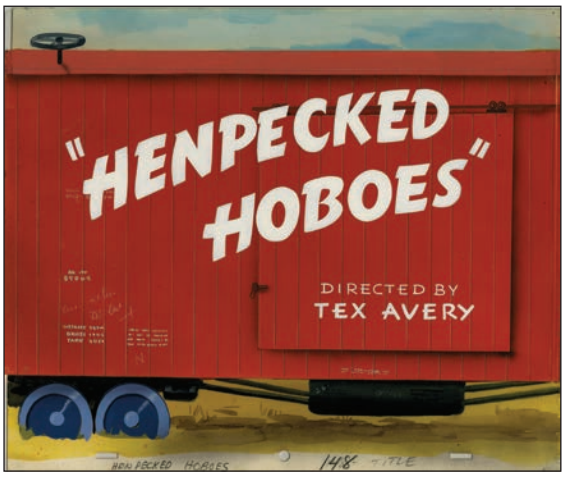
38. Original production cel and production background from *Song of the South* signed by Walt Disney. (Walt Disney, 1946) Original production cel of Br'er Rabbit with a hand-painted production background from *Song of the South*. This piece has been framed and matted to an image area of 7 ¾ in. x 9 ¼ in. and is in excellent condition. The cel is trimmed and applied to the background as prepared by Courvoisier Galleries for presentation. Signed and inscribed by Walt Disney on the mat at the lower right, *"To Maria Alicia Dominguez, with all best wishes, Walt Disney."* Courvoisier Galleries label on the verso. **$12,000 – $15,000**



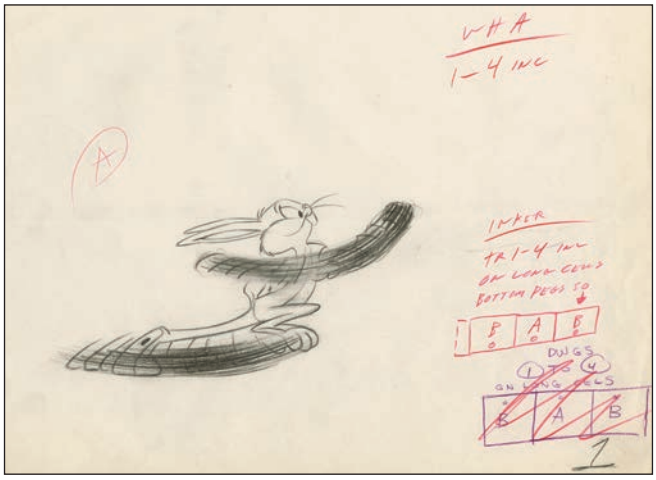
39. *GERTIE THE DINOSAUR* WINSOR MCCAY ORIGINAL DRAWING 1914. (McCay, 1914) Rare original animation drawing from Winsor McCay's third film and his finest achievement in animation, *Gertie the Dinosaur*. *Gertie* advanced the fledgling art of animation to a new level of sophistication, not surpassed for more than 25 years. With this short, McCay laid the foundation of cartoon animation as it is still practiced today. The 6 ½ in. x 8 ½ in. leaf of rice paper tipped to the original 7 in. x 9 in. cardboard to which it was affixed for registration purposes. A wonderful original drawing from this landmark in the history of animation. **$3,000 – $5,000**



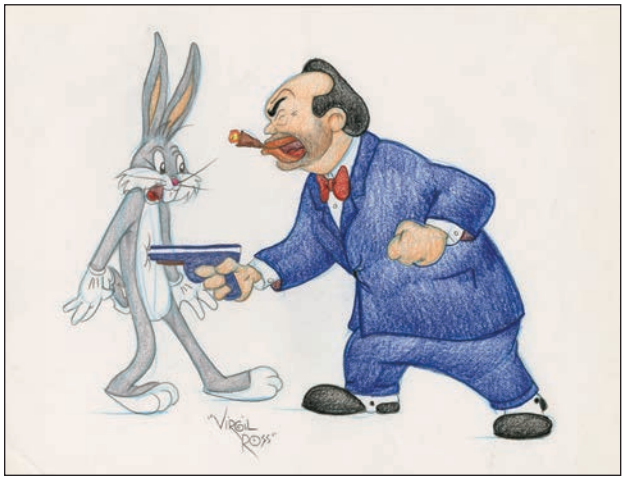
40. MGM STUDIOS *TOM AND JERRY* PRODUCTION BACKGROUND AND PUBLICITY CEL. Fantastic 1940s era publicity cel applied to a hand-painted production background as prepared by MGM Studios for presentation. The untrimmed cel measures 10 ½ in. x 12 ½ in. **$3,000 – $5,000**



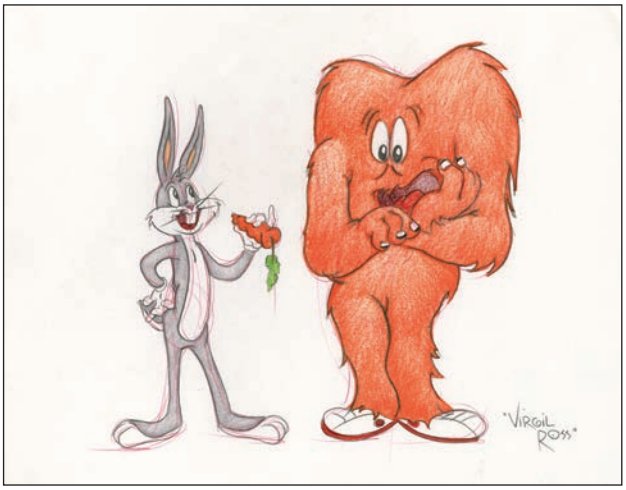
41. ORIGINAL TITLE CARD ANIMATION BACKGROUND FOR *HENPECKED HOBOES*. (MGM, 1946) Original production background used for the opening titles of Tex Avery's classic short, *Henpecked Hoboes.* Accomplished in gouache and airbrush on artist's illustration board, bearing the hand-written notations *"Henpecked Hoboes 148 Title"* along the lower margin. Paired with a professionally recreated overlay cel. Measures 10 ½ in. x 12 ½ in. **$600 – $800**



42. CHUCK JONES BUGS BUNNY PRODUCTION DRAWING FROM *HARE-BREADTH HURRY*. (Warner Bros., 1963) Rare Chuck Jones production drawing of Bugs Bunny from *Hare-Breadth Hurry*. In this short, the Coyote is after Bugs Bunny rather than the Roadrunner. Accomplished in pencil on a 10 ½ in. x 14 in. leaf of registration-punched animation paper, image size is 3 ½ in. x 7 in. Production notations in the margins. **$300 – $500**



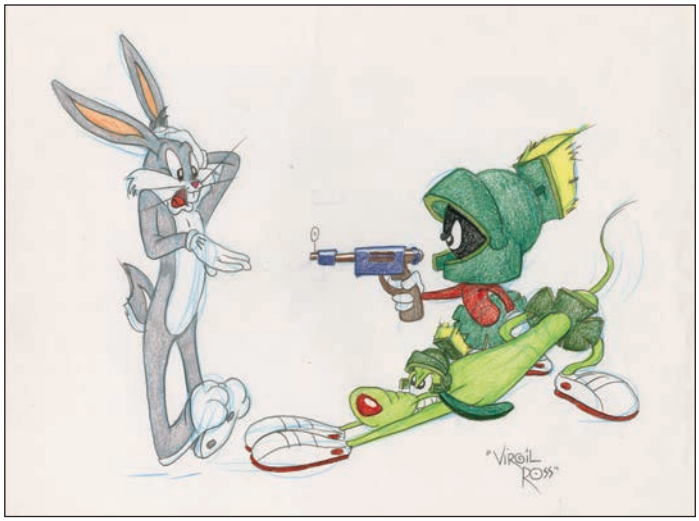
43. Bugs Bunny and Edward G. Robinson original Virgil Ross drawing. Original drawing of Edward G. Robinson holding a gun at Bugs Bunny by Virgil Ross. Accomplished in graphite and colored pencil on a 10 ¼ in. x 12 ½ in. leaf of animation paper. Signed *"Virgil Ross"* in pencil. Virgil Ross is most closely associated with animating Bugs Bunny, but also did a great deal of work involving Daffy Duck, Yosemite Sam, Tweety, Road Runner and Wile E. Coyote. Four of the cartoons he worked on won Oscars: *Tweety Pie* (1947), *Speedy Gonzales* (1955), *Birds Anonymous* (1957) and *Knight Knight Bugs* (1958). **$200 – $300**



44. Bugs Bunny and Gossamer original Virgil Ross drawing. Original drawing featuring Bugs Bunny eating a carrot and Gossamer, the big orange monster, by Virgil Ross. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 8 in. in. x 8 ¼ in. Signed *"Virgil Ross"* in pencil at the lower right. **$200 – $300**



45. Bugs Bunny as Barber of Seville original Virgil Ross drawing. Original drawing featuring Bugs Bunny as the Barber of Seville by Virgil Ross. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 8 in. in. x 8 ¼ in. Signed *"Virgil Ross"* in pencil at the lower right. **$200 – $300**



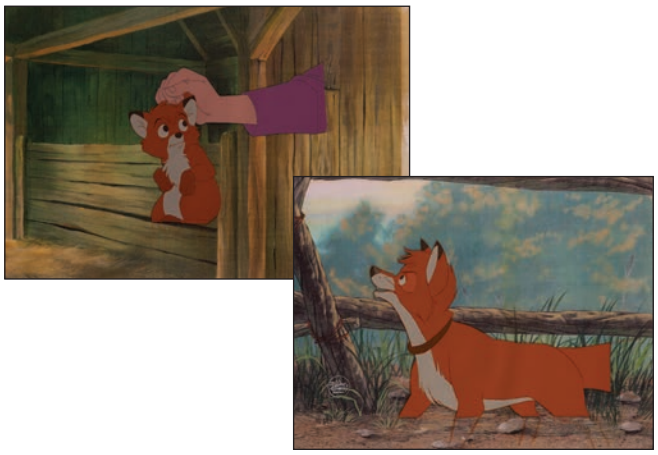
46. Bugs Bunny and Marvin Martian original Virgil Ross drawing. Original drawing featuring Bugs Bunny and Marvin Martian by Virgil Ross. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 8 in. in. x 8 ¼ in. Signed *"Virgil Ross"* in pencil at the lower right. **$200 – $300**



47. Bugs and McCrory original Virgil Ross drawing. Original drawing featuring Bugs Bunny and McCrory by Virgil Ross. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 8 in. in. x 8 ¼ in. Signed *"Virgil Ross"* in pencil at the lower right. **$200 – $300**



48. Marvin Martian original Virgil Ross drawing. Original drawing featuring Marvin Martian by Virgil Ross. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 8 in. in. x 8 ¼ in. Signed *"Virgil Ross"* in pencil at the lower right. **$200 – $300**



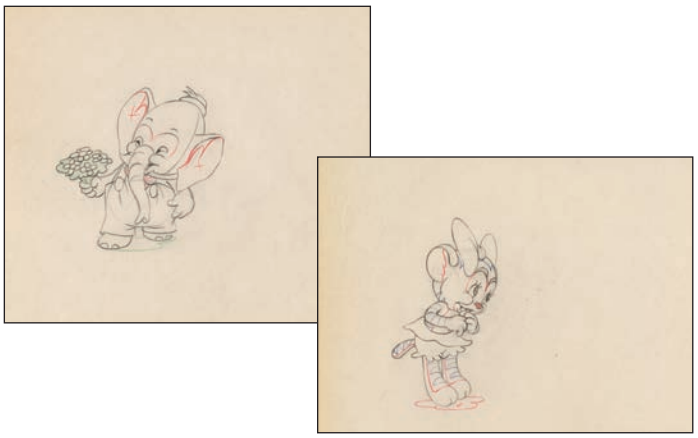
49. *The Fox and the Hound* pair of original production cels. (Walt Disney, 1981) Pair of original animation production cels accomplished in gouache on a 12 ½ in. x 16 in. registration-punched celluloid depicting the Fox in two different scenes from the film. Tipped onto modern color Xerox backgrounds. **$200 – $300**



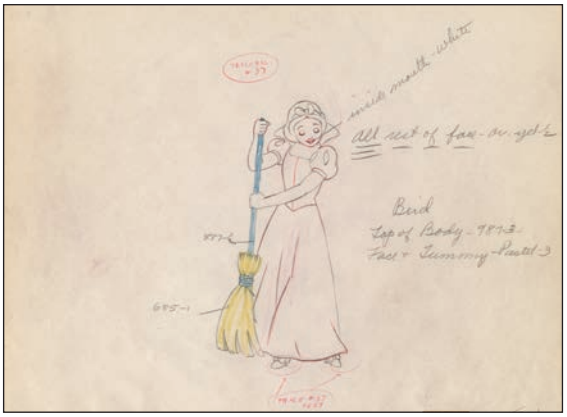
50. *The Black Cauldron* pair of original production cels. (Walt Disney, 1985) Pair of original animation production cels accomplished in pen & ink and animator's gouache on 11 in. x 17 in. registration-punched celluloid depicting Taran and Eilonwy in scenes from the film. Tipped onto modern color Xerox backgrounds and housed in hinged archival mats. Excellent. **$200 – $300**



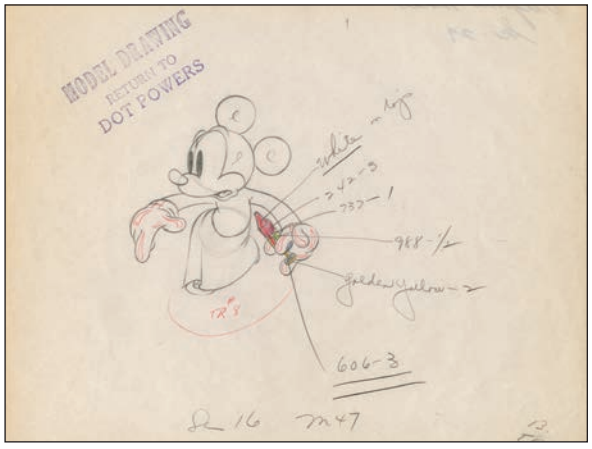
51. *Toby Tortoise Returns* original production drawing of Toby and Max with audience color model. (Walt Disney, 1936) Original production drawing of Toby Tortoise and Max boxing from *Toby Tortoise Returns*. Together with a color model drawing of the monkey audience. Accomplished in graphite and colored pencil on leaves of animation paper measuring 10 in. x 12 in., with image sizes of approx. 5 in. x 11 in. Numerous production notations for color codes in the margins. **$400 – $600**



52. *Elmer Elephant* pair of original production drawings of Elmer & Tilly. (Walt Disney, 1936) Pair of original production drawings of Elmer and Tilly from *Elmer Elephant*. Accomplished in graphite and colored pencil on animation paper measuring 10 in. x 12 in., with image sizes of approx. 4 ½ in. in. x 4 ½ in. Slight toning at margins. **$400 – $600**



53. *Snow White and the Seven Dwarfs* Grim Natwick color model. (Walt Disney, 1937) Color model drawing of Snow White sweeping accomplished in graphite and colored pencil with production notations in red and rubber stamp at lower right corner. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 3 in. in. x 6 in. Signed by Grim Natwick *"G.N."* at the lower right corner. **$1,200 – $1,500**



54. Mickey Mouse *The Worm Turns* original model drawing. (Walt Disney, 1937) Original model drawing of Mickey from *The Worm Turns*. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 4 in. x 4 in. Numerous color code production notations and "Model Drawing Return to Dot Powers" rubber stamp at upper left corner. **$400 – $600**



55. Bongo the Bear production background from *Fun and Fancy Free*. (Walt Disney, 1947) Stunning stand-alone background featuring a forest scene from the "Bongo the Bear" sequence of *Fun and Fancy Free*. Accomplished in tempera and acrylic on a 9 ¾ in. x 18 ½ in. leaf of background paper, image size is 8 in. x 18 ¼ in. The contrast between shaded areas and pools of light is rendered exceptionally well. The background appears on Bongo's first night in the woods as a family of rabbits retires to their nest for the evening. Mounting remnants at the upper margin, small area of lower margin trimmed away. **$2,000 – $3,000**



58. *Fantasia* original production storyboard drawing of baby Pegasus. (Walt Disney, 1940) Beautiful storyboard drawing featuring the Baby Pegasus from Disney's *Fantasia*. The entire piece measures 10 in. x 12 in. with an image size of 8 in. x 10 in. **$800 – $1,200**



56. *Peter Pan* Captain Hook model drawing for expressions. (Walt Disney, 1953) Beautiful original model drawings of Captain Hook from *Peter Pan*. The untrimmed animation paper measures 12 ½ in. x 16 in. The piece is framed with a mat opening of 10 ½ in. x 14 ¾ in. **$1,500 – $1,800**



59. *Brother Bear* William Silvers concept painting. (Walt Disney, 2003) Stunning concept/background key painting by background artist William Silvers for *Brother Bear*. The entire piece measures 8 in. x 16 ½ in. with an image size of 6 ½ in. x 15 in. Bordered with black studio tape and signed *Bill Silvers* on the verso. **$1,500 – $2,000**



57. *Fantasia* creature original model sheet drawing. (Walt Disney, 1940) Unusual pencil model drawing for a creature to be used in *Fantasia*. Marked with the *Fantasia* production number and a "Return To Character Model Dept." stamp, this model was most likely a very early concept for the then titled *Concert Feature*. The entire piece measures 12 ½ in. x 15 ½ in. **$1,000 – $1,500**



60. Original production cel of Prince Phillip fighting Maleficent as the Dragon from *Sleeping Beauty*. (Walt Disney, 1959) Fantastic original production cel featuring Maleficent as the Dragon lunging at Prince Phillip during the thrilling battle sequence in *Sleeping Beauty*. Measures 10 in. x 12 in. Originally sold at Disneyland, the cel is still in its' original mat with original gold Disneyland label on the verso. Exhibits faint cracking to the paint. Image size is 10 ¼ in. x 10 in. **$1,000 – $1,500**



61. *FERDINAND THE BULL* ORIGINAL PRODUCTION CEL ON COURVOISIER BACKGROUND 1938. (Walt Disney, 1938) An impressive original production cel of Ferdinand from this 1938 Oscar-winning Disney film. The image of Ferdinand entering the bullring is placed on a hand-painted background as prepared by Courvoisier Studios. Disney labels on the verso with the original hand-lettered mat retained. Entire piece measures 14 in. x 15 ¼ in. with a 8 ¾ in. x 9 ¼ in. mat opening. **$1,500 – $2,000**



62. ORIGINAL PRODUCTION CEL OF VULTURES FROM *THE JUNGLE BOOK*. (Walt Disney, 1967) Original production cel featuring two of the beatnik Vultures from Disney's *The Jungle Book*. The cels are trimmed and stapled to a color copy litho background as prepared for sale at Disneyland. The entire piece measures 10 in. x 12 in. The image of the Vultures measures 6 ½ in. x 6 in. **$400 – $600**



63. ORIGINAL PRODUCTION CEL OF JIMINY CRICKET WITH SEAGULL AND BACKGROUND FROM *PINOCCHIO*. (Walt Disney, 1940) Excellent multi-cel setup of production cels featuring Jiminy Cricket jumping into a bottle to escape a seagull over an impressive hand-painted presentation background of the sea with water and wave effects. The untrimmed cels measure 12 ½ in. x 16 in. Production notations written in ink at the lower right corner. **$1,000 – $1,500**



64. ORIGINAL PRODUCTION CEL OF DONALD DUCK FROM *DONALD GETS DRAFTED*. (Walt Disney, 1942) Wonderful original production cel of Donald Duck in military uniform with rifle from this classic Wartime Short. The cel has been placed on an original hand-painted production background from another short as prepared by Courvoisier Galleries. The trimmed cel and background measure approx. 9 ½ in. x 9 ½ in. **$1,500 – $2,000**



65. ORIGINAL PRODUCTION CEL OF GOOFY FROM *CLOCK CLEANERS*. (Walt Disney, 1937) Rare original production cel of Goofy running from *Clock Cleaners*. The trimmed cel measures 5 ¾ in. x 6 ¼ in. and includes a color copy background for display. **$600 – $800**



66. JIMINY CRICKET ORIGINAL PRODUCTION CEL FROM *PINOCCHIO*. (Walt Disney, 1940) Charming original production cel featuring Jiminy Cricket in a scene from *Pinocchio*. The trimmed cel measures 3 ½ in. x 4 in. and is placed on a complimentary color copy background for display. **$1,500 – $2,000**



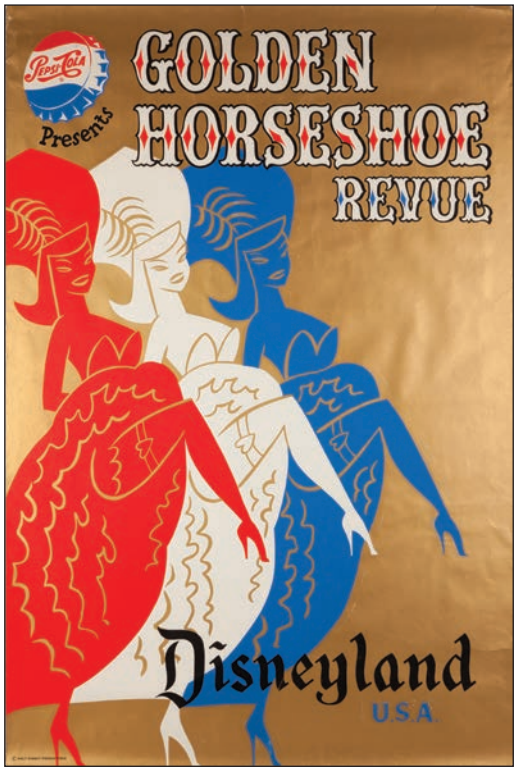
67. Disneyland Tomorrowland Monorail attraction poster 1959. Original 1959 hand-silkscreened color poster for the Disneyland-Alweg Monorail System attraction at Disneyland. It features a wonderful image of monorail trains on elevated tracks with the Matterhorn in the background. Colors remain bright and vivid. Measures 35 in. x 54 in. Excellent condition with no chips or tears. **$1,000 – $1,500**



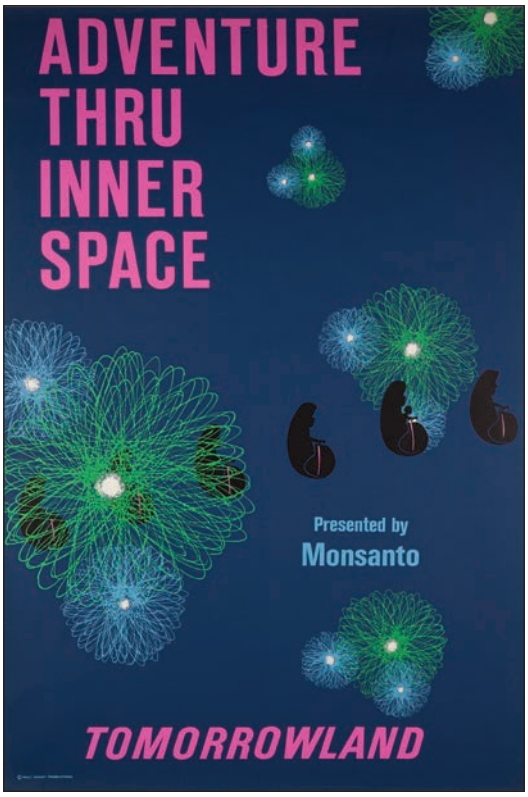
69. Fantasyland Matterhorn Bobsleds attraction poster. Original hand-silkscreened color poster for the Fantasyland Matterhorn Bobsleds attraction featuring bobsleds racing down an alpine pass with the Matterhorn looming in the background. The colors remain exceptionally bright and vivid. Measures 36 in. x 54 in. Excellent, unused condition with no chips or tears. **$400 – $600**



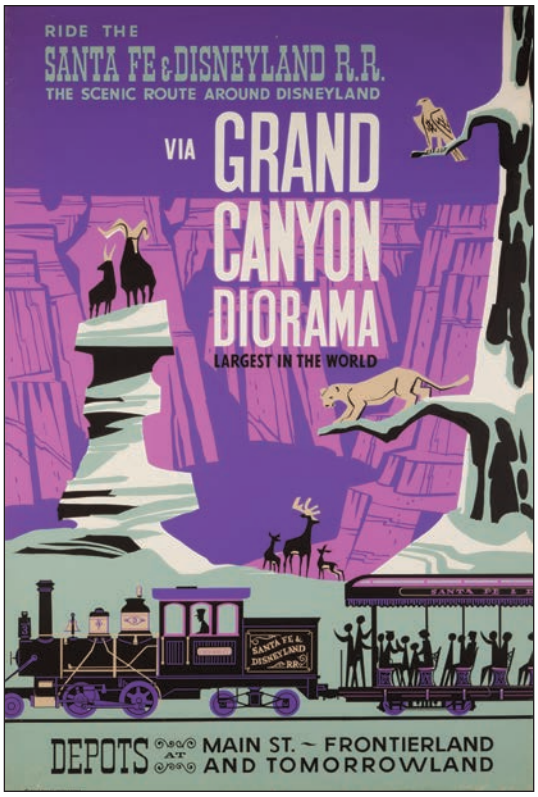
68. Disneyland Skyway attraction poster 1957. Original 1957 hand-silkscreened color poster for the Disneyland Skyway attraction. It features a beautiful stylized image of people riding in gondolas high above the ground. The colors remain exceptionally bright and vivid. Measures 36 in. x 54 in. Excellent, unused condition with no chips or tears. **$1,000 – $1,500**



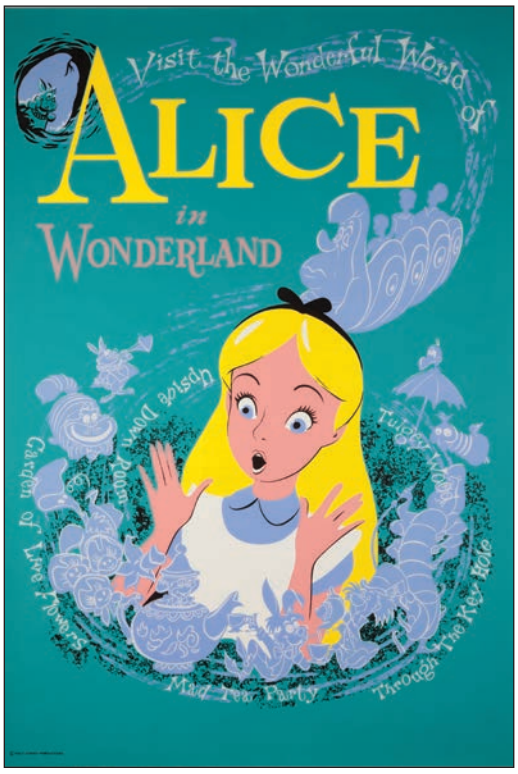
70. Disneyland Golden Horseshoe Revue attraction poster 1957. Original 1957 hand-silkscreened color poster for the Disneyland Golden Horseshoe Revue attraction at the Golden Horseshoe Saloon featuring dancing girls. The colors remain bright. Measures 36 in. x 54 in. Very good condition with chipping at corners and edge wear. **$400 – $600**



71. Disneyland Adventure Thru Inner Space attraction poster 1967. Original 1967 hand-silkscreened color poster for the Disneyland Adventure Thru Inner Space attraction featuring a procession of "Atom Mobiles" and a design of atomic particles. The colors remain exceptionally bright and vivid. Measures 36 in. x 54 in. Very fine, with only a trace of handling. **$400 – $600**



73. Grand Canyon Diorama attraction poster. Original hand-silkscreened color poster for the Disneyland Railroad Grand Canyon Diorama. The colors remain exceptionally bright and vivid. Measures 36 in. x 54 in. Fine, with faint creasing at upper corners and chipping at lower edge. **$1,200 – $1,500**



72. Disneyland Alice in Wonderland attraction poster. Original hand-silkscreened color poster for the Disneyland Alice in Wonderland attraction. The colors remain exceptionally bright and vivid. Measures 36 in. x 54 in. Very fine, with only a trace of handling. **$400 – $600**



74. Tomorrowland Submarine Voyage attraction poster. Original hand-silkscreened color poster for the Tomorrowland Submarine Voyage attraction featuring mermaids swimming among sunken ruins. The colors remain exceptionally bright and vivid. Measures 36 in. x 54 in. Very fine, with only traces of handling. **$1,500 – $2,000**



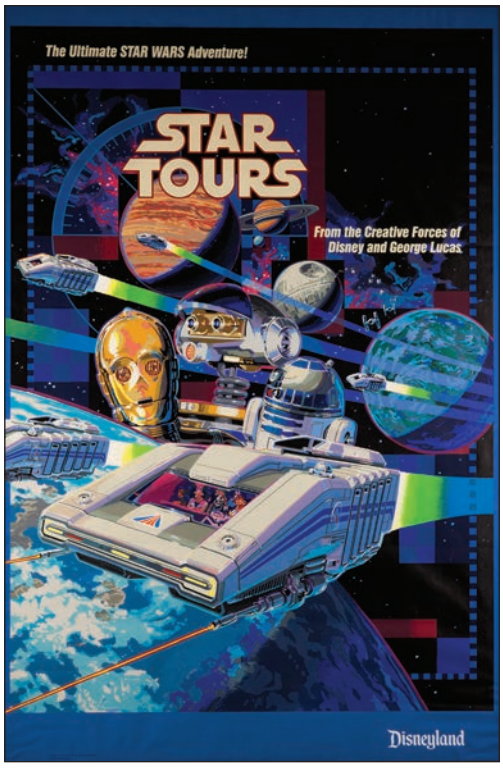
75. Disneyland Autopia attraction poster. Original hand-silkscreened color poster for the Disneyland Autopia. The colors remain exceptionally bright and vivid. Measures 36 in. x 54 in. Very fine, with a closed tear at the lower right corner and traces of handling. **$1,000 – $1,500**



77. Flight to the Moon attraction poster Disneyland. Original hand-silkscreened color poster for the Tomorrowland Flight to the Moon attraction at Disneyland. Colors remain bright and vivid. Measures 35 in. x 54 in. Slight toning along lower edge with small chips and paper loss at bottom edge. **$800 – $1,200**



76. Disneyland Spacestation X-1 attraction poster. Original hand-silkscreened color poster for the Space Station X-1 attraction at Tomorrowland featuring a family viewing Earth from space. The colors remain exceptionally bright and vivid. Measures 36 in. x 54 in. Fine, with faint creases at the lower right edge and traces of handling. **$1,500 – $2,000**



78. Star Tours attraction poster for Disneyland. Very rare original color poster for the Star Tours attraction at Disneyland featuring C-3PO, R2D2, the Death Star and TIE Fighters. Not one of the more common examples always available, this has been in a private collection since the ride's opening and the first time it has been offered at public auction. Measures 29 ¾ in. x 44 ¾ in. Colors remain exceptionally bright and vivid. Excellent condition. Framed. **$1,000 – $1,500**





79. Abraham Lincoln prototype bust for Disneyland "Great Moments with Mr. Lincoln" attraction. Prototype bust from the attraction featuring an audio-animatronic version of President Abraham Lincoln. Originally showcased as the prime feature of the State of Illinois Pavilion at the 1964 New York World's Fair, the overall theme of the show dealt with inspiration, justice and the meaning of the U.S. Constitution. Lincoln's face was created by sculptor and Disney Legend, Blaine Gibson, using a copy of a life mask of Lincoln made by Leonard Volk in Chicago in 1860. The bust was most likely used for color tests during the 1975 renovation and is constructed of rigid polyfoam that has been meticulously hand-painted and detailed. Exhibits minor paint chips and scuffs but remains in very good condition. Measures 12 in. tall x 7 ½ in. wide x 10 ½ in. deep. **$5,000 - $7,000**

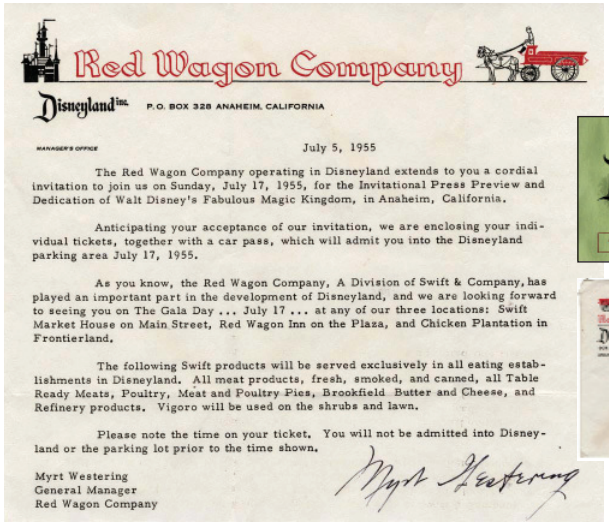


81. Submarine Voyage skipper's cap and 2 patches. Skipper's cap from the Submarine Voyage attraction ride at Disneyland. The white cap has a patent leather bill, gold braid trim and gold metal badge with Disneyland "D" flanked by sea serpents. Size 6 7/8. Condition is excellent. Includes a pair of embroidered patches bearing the skipper logo. **$400 – $600**





82. Group of Conductor's caps from Disneyland and Walt Disney World. Pair of Disneyland Conductor's caps and one Walt Disney World R.R. Conductor's cap. Constructed of dark blue wool with patent leather bills and gold Disneyland buttons on the sides. They feature stamped metal and enamel badges and are sizes 7 ½ and 7 ¾. One Disneyland Cap is currently being used at the park, while the other was retired in the early 1970s. Each train on the Santa Fe & Disneyland Railroad is manned by two conductors, an engineer and a fireman. The conductors are responsible for the operation and safety of each station and the trains as well as running the spiel box, safety announcements and other duties. Excellent condition. **$800 – $1,200**


Red Wagon Company

Disneyland Inc. P.O. BOX 328 ANAHEIM, CALIFORNIA

July 5, 1955

The Red Wagon Company operating in Disneyland extends to you a cordial invitation to join us on Sunday, July 17, 1955, for the Invitational Press Preview and Dedication of Walt Disney's Fabulous Magic Kingdom, in Anaheim, California.

Anticipating your acceptance of our invitation, we are enclosing your individual tickets, together with a car pass, which will admit you into the Disneyland parking area July 17, 1955.

As you know, the Red Wagon Company, A Division of Swift & Company, has played an important part in the development of Disneyland, and we are looking forward to seeing you on The Gala Day ... July 17 ... at any of our three locations: Swift Market House on Main Street, Red Wagon Inn on the Plaza, and Chicken Plantation in Frontierland.

The following Swift products will be served exclusively in all eating establishments in Disneyland. All meat products, fresh, smoked, and canned, all Table Ready Meats, Poultry, Meat and Poultry Pies, Brookfield Butter and Cheese, and Refinery products. Vigoro will be used on the shrubs and lawn.

Please note the time on your ticket. You will not be admitted into Disneyland or the parking lot prior to the time shown.

Myrt Westering
General Manager
Red Wagon Company


INVITATIONAL PRESS PREVIEW
and Dedication of
Disneyland
ANAHEIM, CALIF.
SUNDAY, JULY 17, 1955
5:30 pm


Red Wagon Company

80. Disneyland Opening Day Pass and invitation letter. Invitational Press Preview and Dedication of Disneyland for Sunday, July 17, 1955, printed in red and black ink on green semi-gloss card stock, admitting one person to the Opening Day. Driving directions and map printed on the verso. Includes a TLS on Red Wagon Company letterhead extending the invitation to Disneyland on Press Preview day and signed by Myrt Westering, General Manager. Includes original envelope of transmittal. **$1,500 – $2,000**



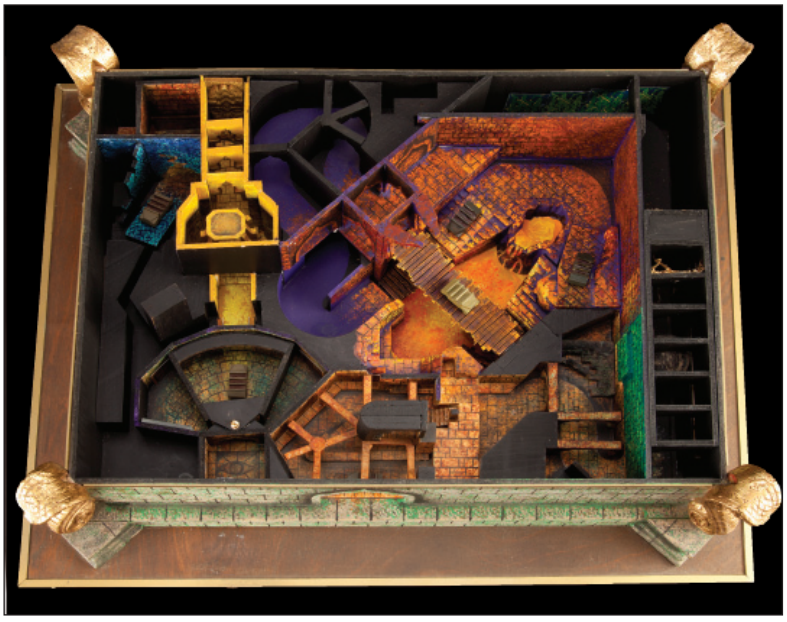
83. Collection of security patches and badges from Disneyland and Walt Disney World. Five Retired security badges (one encased in Lucite) from Disney World and Disneyland. Also includes a Pair of embroidered retired Disneyland security personnel patches measuring approx. 3 ½ in. x 3 ½ in. The Metal badges measure approx. 2 in. x 3 in. **$1,000 – $1,500**



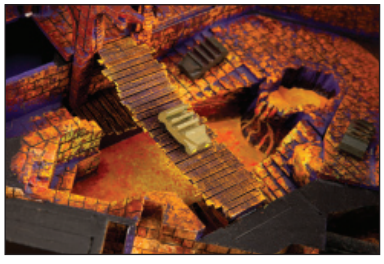
84. Miniature *20,000 Leagues Under the Sea* Nautilus submarine replica. Nautilus 1/69th scale masterpiece miniature by Icons Authentic Replicas and replicated from extensive research materials from the Walt Disney Company Archives. Fabricated by Scott Brooden, who accessed the original artifacts, master molds and/or extensive studio photographs in the construction process. This impressive miniature measures 31 in. long x 6 in. tall, 9 in. tall on its wooden display base, and features a small removable covered lifeboat on the sub's aft deck. This Authentic Signature Edition model bears a metal plaque on the base signed by *20,000 Leagues Under the Sea* director, Richard Fleischer. Beautifully detailed and perfect for display. Includes a COA from Icons Authentic Replicas. **$1,000 – $1,500**

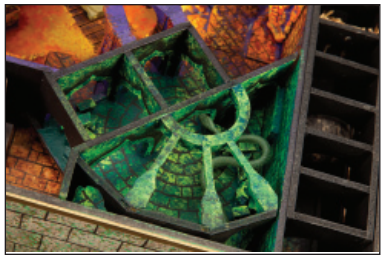
85. Disneyland Nautilus submarine ride employee uniform. Two-piece employee uniform from the Submarine Voyage ride attraction at Disneyland. Costume comprises a jacket (approx. men's medium) with gold metal buttons, "N" patch on the left breast and internal Walt Disney World tag and matching pants (size 26 waist, 28 inseam) with red piping down the legs. Costume is in excellent condition. **$300 – $500**

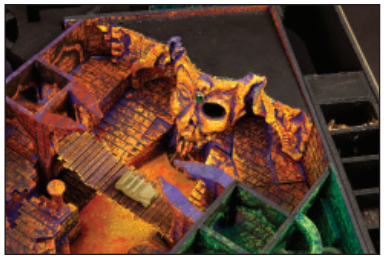












86. Walt Disney Imagineering Indiana Jones Attraction model for "Temple of the Forbidden Eye" at Disneyland. This extremely detailed model shows the complete layout of the Indiana Jones attraction ride at Disneyland from the boarding line through the maze of rooms to the climactic ending! It features an actual working rolling boulder room showing how the room moves and not the car. The attention to detail down to every painting and stone, snake and brick from every angle is complete. Three large sections of the inner model are removable so you can see all levels that the vehicle travels within the ride. It includes Jeep transports, one is glued to the suspension bridge the others can be placed throughout the model. The model has four gold leaf snakes on each corner and a removable clear Plexiglas lid. Completely hand-built and hand-painted requiring hundreds of hours of assembly time. One was created and presented to director Steven Spielberg and another was presented to George Lucas when the ride was completed, this is the third which was made for the artist's personal collection. Included with this is a collection of blueprint drawings from WDI showing the layout of the ride and how many of the features and effects function with the various areas. In addition, there is a 40 pg. instruction guide showing all information on the creation of the ride down to every little detail such as ride time, load time, how much cement was used to create the structure, how many snakes, skulls, etc. Interested bidders are urged to view the model in person or view the video file on our website. **$10,000 – $15,000**

TO SEE THE VIDEO
VISIT http://youtu.be/jmRVX9sixfU

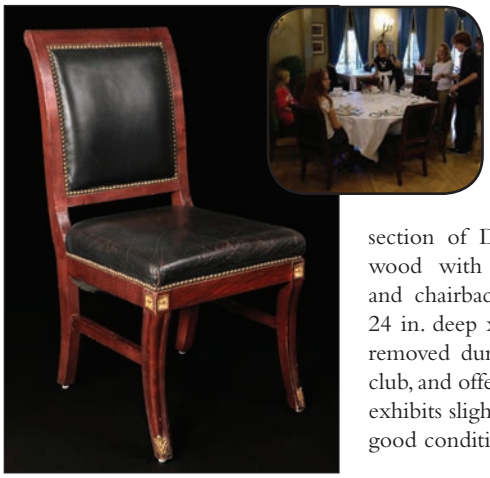


87. DISNEYLAND 50TH ANNIVERSARY SIGN. Commemorative 50th Anniversary of Disneyland sign which hung at the press events. It features Cinderella's castle in relief at the center with fireworks in the background. Very solid construction of wood, measures 24 in. tall x 25 in. wide. Mounting brackets on the verso making it perfect for display. **$300 – $500**



88. SIGN FROM DISNEYLAND CELEBRATING MICKEY MOUSE 50TH BIRTHDAY IN 1978. Commemorative 50th Birthday of Mickey Mouse which hung at Disneyland. Constructed of wood, it measures 18 ½ in. diameter. Mounting bracket on the rear making it perfect for display. **$200 – $300**





89. CLUB 33 CHAIR FROM DISNEYLAND. Original chair from Club 33, the private club located in the heart of the New Orleans Square section of Disneyland. Constructed of wood with black leather padded seat and chairback, it measures 38 in. tall x 24 in. deep x 19 in. wide. The chair was removed during the last remodel of the club, and offered for sale to members. Seat exhibits slight wear but it remains in very good condition overall. **$200 – $300**



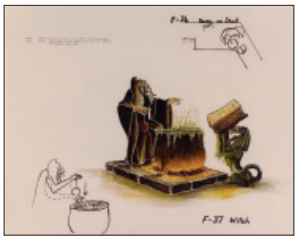


90. RADIO CONTROLLED BOAT FROM SAFARI ADVENTURE: REMOTE JUNGLE CRUISE AT THE DISNEYLAND HOTEL. Radio controlled Jungle Cruise "Katonga Kristin 13" boat from the Safari Adventure: A Remote Jungle Cruise at the Disneyland Hotel in Anaheim. Constructed of resin with plastic components and featuring 11 individually modeled seated figures. It measures 33 ½ in. long x 9 in. wide x 15 in. tall. Exhibits only minor wear but remains in very good condition.
$1,000 – $1,500

91. ORIGINAL PRODUCTION TITLE CARD CELS AND BACKGROUNDS FROM *THE MICKEY MOUSE CLUB 3D JAMBOREE* DISNEYLAND ATTRACTION. (Walt Disney, 1955-1957) Six original production title card cels and backgrounds for the 1956 "Mickey Mouse Club 3D Jamboree." In 1955, the space now occupied by the Pinocchio ride in Fantasyland was the Mickey Mouse Club Theatre, the official Disneyland headquarters of the Mouseketeers until 1963. On June 16, 1956, the theater debuted the 3D film "3D Jamboree" starring the Mouseketeers, as well as the 3D cartoons "Working for Peanuts" (Donald Duck) and "Adventures in Music: Melody." The Theater was renamed the Fantasyland Theater in 1964 and then replaced by Pinocchio's Daring Adventure during the 1983 Fantasyland remodel. Cels and backgrounds measure approx. 12 ½ in. x 15 ½ in. and housed in a large custom frame display measuring 40 in. x 48 ½ in. Perfect for display. **$3,000 – $5,000**













92. Original Walt Disney *Snow White's Scary Adventures* Disneyland ride conceptual maquettes and master continuity progress photograph album. Collection of original maquettes produced by the Walt Disney Studio model shop as a mockup for Snow White's Scary Adventures ride attraction at Disneyland. Constructed of Sculpy and most with metal wire armatures present on the feet for attachment to the model diorama. The characters include Snow White, Wicked Witch in a boat with a bucket of apples, Grumpy seated at an organ, Dopey on the shoulders of Sneezy, Doc, Bashful, Sleepy and Happy, as well as a mine car, cupboard laden with pitcher, cups and bowls, a chair, a rabbit and the Wicked Witch's spell book on a dragon stand. Also includes the model shop's binder, dated Feb. 22, 1979, of 67 glossy, color 8 x 10 in. photographs illustrating close-up detailed shots of all the areas of the ride diorama including Dwarf Cottage (inside and outside), mine and castle, the Queen's chamber, the dungeon, the haunted forest and the castle and cliff. Seven of the photographs depict Disney artist conceptual renderings for fixtures, animals and characters including range of movement for the animatronics. Each photograph is stamped "© Walt Disney Productions." The Maquettes and Photos were produced for the 1983 rehab of the original ride. In addition are four vintage black & white 8 x 10 in. candid photographs of Walt Disney at Disneyland, the Nixon family at Disneyland, Jack Wrather and others at the groundbreaking for the Disneyland Hotel. **$20,000 – $30,000**



93. Snow White ride attraction vehicle. Rare original ride vehicle from the Snow White's Scary Adventures attraction at the Magic Kingdom at Walt Disney World. Constructed of fiberglass with a metal frame. This car is 1980s vintage and includes a reproduction "Bashful" nameplate made directly from the original. **$3,000 – $5,000**







94. Mr. Toad ride attraction vehicle. Prior to 1993 all the Toad vehicles at the Magic Kingdom at Disneyworld were two-passenger, single seat cars. During the 1993 rehab of the attraction, the single seat cars were changed out to four-passenger, two seat cars. This car is a 1993 four-passenger car that was modified with a single seat to accommodate guests with disabilities. The car was in use from 1993 to 1998 when the attraction was removed and replaced by the Winnie the Pooh attraction. The rear motor cover on this car is custom fabricated from an original specification. An extremely rare example from this popular attraction. **$8,000 – $12,000**



95. Original 1962 Disneyland Haunted Mansion cupola door. Original 1962 Disneyland Haunted Mansion door from the cupola section atop the building. Measures approx. 72 in. tall x 36 in. wide and features a conservation restoration with replacement glass and reinforced construction done to keep the door stable but retaining the original patina. One side is age-weathered with original paint, the other side exhibits graffiti from Disneyland cast members that would congregate in the cupola for various unauthorized activities. Some of the graffiti dates back to 1970. Despite the graffiti (on one side only), the door presents very well and represents a fantastic original Disneyland artifact from this beloved attraction. **$1,500 – $2,000**

96. Mary Blair original "It's a Small World" concept painting. Original concept painting of architecture representing different countries and cultures. Accomplished in oil on a 11 in. x 12 ½ in. illustration board. After a stellar career at Walt Disney Studios, Mary Blair left Disney in February 1953 to become a freelance artist. At the request of Walt Disney, she returned to the Studio in the early 1960s to design the "It's a Small World" Pavilion for the 1964 World's Fair. After the Fair the pavilion was moved to Disneyland and became the It's a Small World attraction that is still one of the most popular attractions in the park. This project represented a new pinnacle in Mary Blair's career. After a decade of freelance jobs that rarely challenged her – here was a project she deeply cared about, working for Walt Disney who always inspired her best work. Pinholes at corners. **$12,000 – $15,000**

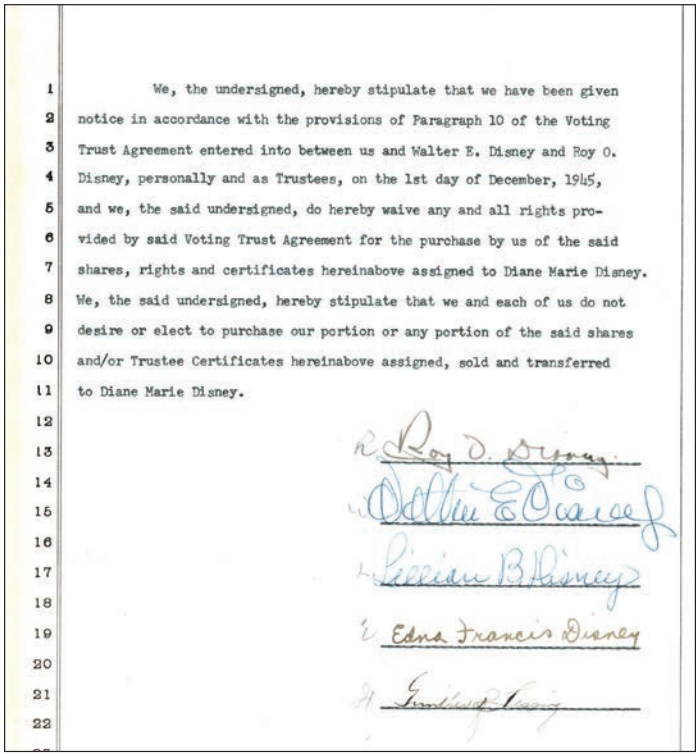


97. Mary Blair original "It's a Small World" concept painting. Original concept painting of two African boys seated on an elephant. Accomplished in oil on a 10 in. x 13 ¼ in. illustration board. After a stellar career at Walt Disney Studios, Mary Blair left Disney in February 1953 to become a freelance artist. At the request of Walt Disney, she returned to the Studio in the early 1960s to design the "It's a Small World" Pavilion for the 1964 World's Fair. After the Fair the pavilion was moved to Disneyland and became the It's a Small World Attraction that is still one of the most popular attractions in the park. This project represented a new pinnacle in Mary Blair's career. After a decade of freelance jobs that rarely challenged her – here was a project she deeply cared about, working for Walt Disney who always inspired her best work. Pinholes at corners. **$12,000 – $15,000**





98. Robert Schiffer's Walt Disney Productions wooden make-up box. Disney Legend, Robert Schiffer's, sturdy wooden makeup box hand-painted, "Make-Up Dept. Walt Disney Productions." Legendary Hollywood makeup artist, Robert Schiffer, worked with leading ladies Rita Hayworth, Joan Crawford, Myrna Loy, Marlene Dietrich, Paulette Goddard and Rosalind Russell as well as a particularly long association as Burt Lancaster's personal makeup artist. Measures 15 ½ in. long x 12 in. tall x 9 in. wide. Exhibits paint chips and general wear. Includes Walt Disney COA. **$300 – $500**



We, the undersigned, hereby stipulate that we have been given notice in accordance with the provisions of Paragraph 10 of the Voting Trust Agreement entered into between us and Walter E. Disney and Roy O. Disney, personally and as Trustees, on the 1st day of December, 1945, and we, the said undersigned, do hereby waive any and all rights provided by said Voting Trust Agreement for the purchase by us of the said shares, rights and certificates hereinabove assigned to Diane Marie Disney. We, the said undersigned, hereby stipulate that we and each of us do not desire or elect to purchase our portion or any portion of the said shares and/or Trustee Certificates hereinabove assigned, sold and transferred to Diane Marie Disney.

Roy O. Disney
Walter E. Disney
Lillian B. Disney
Edna Francis Disney
Gunther R. Lessing





99. Walt Disney, Roy Disney and wives signed agreement. Typed agreement, One page, legal folio. "We, the undersigned, hereby stipulate that we have been given notice in accordance with the provisions of Paragraph 10 of the Voting Trust Agreement, entered into between us and Walter E. Disney and Roy O. Disney, personally and as Trustees, on the 1st day of December, 1945, and we, the said undersigned do hereby waive any and all rights provided by said Voting Trust Agreement for the purchase by us of the said shares, rights and certificates hereinabove assigned to Diane Marie Disney. We, the said undersigned, hereby stipulate that we and each of us do not desire or elect to purchase our portion or any portion of the said shares and/or Trustee Certificate hereinabove assigned, sold and transferred to Diane Marie Disney." Signed, *Roy O. Disney*, *Walter E. Disney*, *Edna Francis Disney* and *Lillian B. Disney*. Additionally signed by Gunther R. Lessing, chief legal counsel for WDP. Includes color photographs of Walt, Roy, Edna and Lillian. **$2,000 – $3,000**



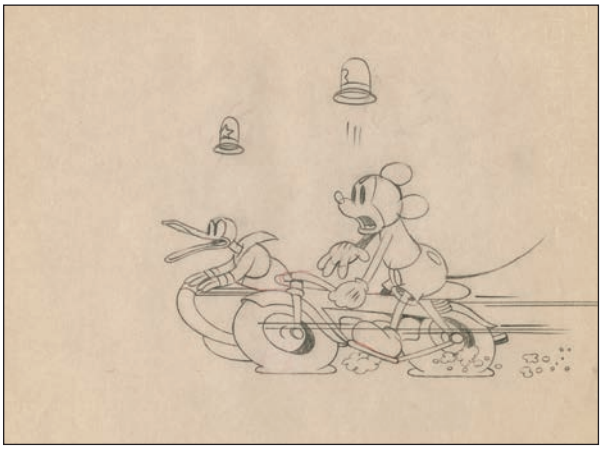
100. ORIGINAL PRODUCTION CEL OF WITCH HAZEL FROM *TRICK OR TREAT* SIGNED BY JUNE FORAY. (Walt Disney, 1952) Original production animation cel of Witch Hazel from the 1952 Disney short, *Trick or Treat*. The untrimmed cel measures 12 ½ in. x 17 in. Hand-signed by legendary voice talent and the voice of Witch Hazel, June Foray, at the lower right. **$800 – $1,200**



101. *MICKEY'S AMATEURS* PAIR OF MATCHING ORIGINAL PRODUCTION DRAWINGS OF GOOFY AND BAND STAGE COLOR MODEL. (Walt Disney, 1937) Original production drawing of Goofy as a multi-instrumentalist from *Mickey's Amateurs*. Together with the matching original color model of the band stage. Accomplished in graphite and colored pencil on 10 in. x 12 in. leaves of animation paper, images measure approx. 9 in. x 10 in. Both bear numerous production notations for color codes in the margins. **$600 – $800**



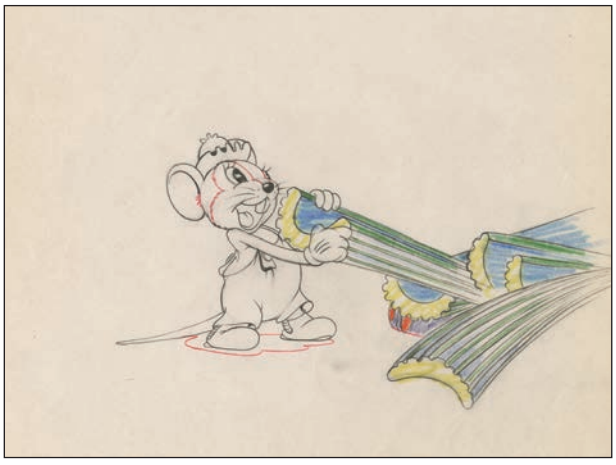
102. *TWO-GUN MICKEY* ORIGINAL COLOR MODEL DRAWING OF PEG-LEG PETE. (Walt Disney, 1934) Color model drawing of Peg-leg Pete from *Two-Gun Mickey*. Accomplished in graphite and colored pencil with production notations in the margins. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 4 in. in. x 7 ½ in. **$400 – $600**



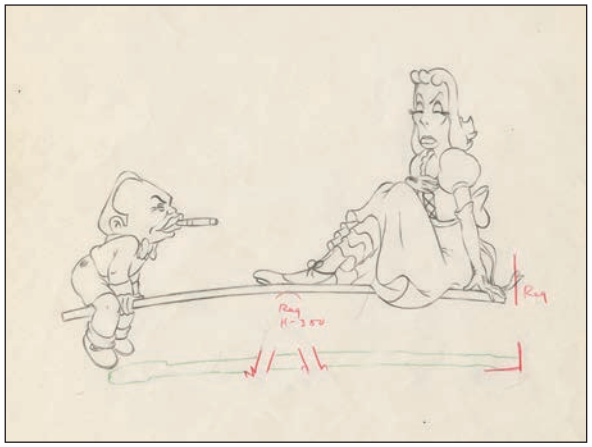
103. *THE DOGNAPPER* ORIGINAL PRODUCTION DRAWING OF MICKEY AND DONALD. (Walt Disney, 1934) Original production drawing of Mickey and Donald aboard a police motorcycle from *The Dognapper*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 4 ½ in. x 6 in. **$400 – $600**



104. *PINOCCHIO* ORIGINAL PRODUCTION DRAWING OF COACHMAN. (Walt Disney, 1940) Original production drawing of the Coachman from *Pinocchio*. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 5 ½ in. x 10 in. **$400 – $600**



105. *THE COUNTRY COUSIN* ORIGINAL PRODUCTION DRAWING OF ABNER. (Walt Disney, 1936) Original production drawing of Abner eating celery from *The Country Cousin*. Accomplished in graphite and colored pencil on a leaf of animation paper measuring 10 in. x 12 in., with image sizes of approx. 4 ½ in. in. x 8 in. **$200 – $300**



106. Edward G. Robinson and Greta Garbo original production drawing from *Mother Goose Goes Hollywood*. (Walt Disney, 1938) Original production drawing of Edward G. Robinson and Greta Garbo seated on a seesaw from *Mother Goose Goes Hollywood*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, images measures approx. 5 in. x 8 in. **$400 – $600**



109. *Mickey's Gala Premiere* original production drawing. (Walt Disney, 1933) Original production drawing of Mickey with Will Rogers, Joe E. Brown, Marie Dressler, Oliver Hardy and Jimmy Durante from *Mickey's Gala Premiere*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 7 in. x 11 ¼ in. **$600 – $800**



107. Katharine Hepburn original production drawing from *Mother Goose Goes Hollywood*. (Walt Disney, 1938) Original production drawing of Katharine Hepburn from *Mother Goose Goes Hollywood*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, images measures approx. 5 in. x 6 ¾ in. Production notations in the margins. **$400 – $600**



110. Pair of original production drawings of Laurel & Hardy from *Mother Goose Goes Hollywood*. (Walt Disney, 1938) Pair of original production drawings of Stan Laurel and Oliver Hardy as Simple Simon and The Pie Man from *Mother Goose Goes Hollywood*. Accomplished in pencil on a 10 in. x 12 in. leaves of animation paper, Stan Laurel image measures approx. 8 in. x 10 in. **$300 – $500**



108. Marx Bros. pair of original production drawings from *Mother Goose Goes Hollywood*. (Walt Disney, 1938) Pair of original production drawings of Groucho, Chico and Harpo from *Mother Goose Goes Hollywood*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, images measures approx. 5 in. x 6 ¼ in. **$400 – $600**



111. Pair of original production drawings from *The Moth and the Flame*. (Walt Disney, 1938) Original production drawing of the Moth in a Mae West pose from *The Moth and the Flame*. Together with a color model drawing of the flame who has turned into Clark Gable. Accomplished in graphite and colored pencil on leaves of animation paper measuring 10 in. x 12 in., with image sizes of approx. 3 in. in. x 5 in. Color model exhibits numerous production notations for color codes in the margins. Minor toning. **$600 – $800**



112. ORIGINAL PRODUCTION CEL FROM *CASEY BATS AGAIN*. (Walt Disney, 1954) Original production animation cel of Casey holding his newborn daughter from *Casey Bats Again*. The untrimmed cel measures 10 in. x 12 in. Casey's image size is 4 in. x 5 in. **$300 – $500**



113. PAIR OF FRED MOORE ROUGH ANIMATION DRAWINGS FROM *CASEY BATS AGAIN*. (Walt Disney, 1954) Pair of original animation drawings by Fred Moore of one of Casey's daughters from *Casey Bats Again*. Accomplished in pencil on leaves of 8 ½ in. x 11 in. pegged animation paper. **$600 – $800**



114. THREE ORIGINAL PRODUCTION DRAWINGS FROM *FERDINAND THE BULL*. (Walt Disney, 1938) Three original production drawings from Disney's Academy Award-winning Silly Symphony, *Ferdinand the Bull*. Accomplished in pencil on leaves of 10 in. x 12 animation paper. **$400 – $600**



115. *FERDINAND THE BULL* ORIGINAL PRODUCTION CEL ON COURVOISIER BACKGROUND 1938. (Walt Disney, 1938) An impressive large original production cel of Ferdinand from this 1938 Oscar-winning short. The large image of Ferdinand has been placed on a hand-painted background as prepared by Courvoisier Studios. Disney label on the verso and portion of hand-lettered mat retained. Ferdinand measures 7 in. x 6 ½ in. Entire piece measures 10 in. x 12 ¾ in. with a 12 in. x 9 ¾ in. mat opening. **$3,000 – $5,000**



116. BAMBI AND MOTHER PRODUCTION COURVOISIER SETUP FROM *BAMBI*. (Walt Disney, 1932) Beautiful production cel of Bambi and his Mother. Cel is trimmed and applied to a custom hand-painted background with airbrushed effects as prepared by Courvoisier Galleries. Stamped at the lower right corner "WDP" with Courvoisier Galleries label on the verso. **$1,500 – $2,000**



117. BAMBI AND FLOWER ORIGINAL PRODUCTION LAYOUT DRAWING FROM *BAMBI*. (Bambi, 1942) Fantastic original production layout drawing featuring Bambi and Flower standing in a field of flowers. Accomplished in graphite on a 10 in. x 15 ½ in. leaf of animation paper with production notation *"Sc #32 Bambi 'Come On'"* at the lower right. Exhibits toning, chips and edge tears at margins, but image is not affected. Image size is 10 in x 7 1/2 in. **$2,000 – $3,000**



118. ***The Lion King*** **color key painting of Scar.** (Walt Disney, 1994) Beautiful background color key painting by background artist Serge Michaels for *The Lion King*. Accomplished in tempera on illustration board, the entire piece measures 4 ½ in. x 6 ½ in. and features a fantastic image of Scar. **$800 – $1,200**



119. ***The Lion King*** **color key painting of savanna with trees.** (Walt Disney, 1994) Beautiful color key painting of Rafiki's home by background artist Greg Drolette for *The Lion King.* Accomplished in tempera on illustration board, the entire piece measures 4 ½ in. x 8 in. with an image size of 3 in. x 6 ¾ in. **$300 –$500**



120. ***The Lion King*** **color key painting of Pride Rock.** (Walt Disney, 1994) Beautiful color key painting of Pride Rock by background artist Greg Drolette for *The Lion King*. Accomplished in tempera on illustration board, the entire piece measures 3 in. x 5 ¼ in. **$300 – $500**



121. ***Color key painting of desert landscape from Home On the Range.*** (Walt Disney, 2004) Beautifully detailed background color key painting from *Home On The Range.* Accomplished in tempera on illustration board, the entire piece measures 7 ½ in. x 9 ½ in., image measures 6 in. x 8 in. **$400 – $600**



122. ***Lilo and Stitch*** **William Silvers concept painting.** (Walt Disney, 2002) Beautiful concept/background key painting by background artist William Silvers for *Lilo and Stitch*. Accomplished in watercolor, the entire piece measures 8 ¼ in. x 11 ½ in. with an image size of 6 ½ in. x 10 ½ in. Mounted to illustration board and mat by the studio. **$800 – $1,200**



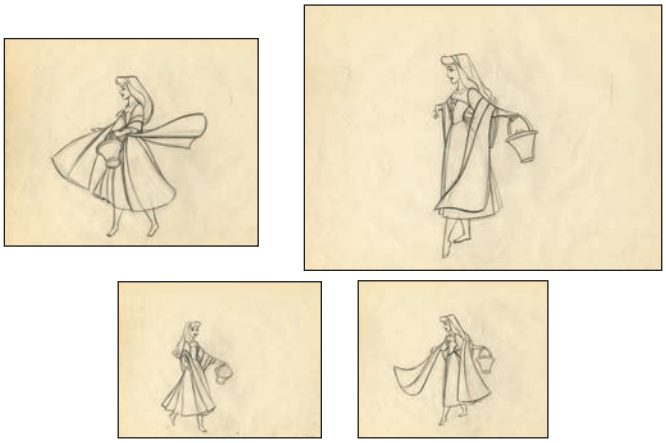
123. ***William Silvers Lilo and Stitch*** **background color key painting.** (Walt Disney, 2002) Fantastic background color key by artist William Silvers for *Lilo and Stitch*. The key features a gouache painting on board with a hand-painted cel overlay. The entire piece measures 5 in. x 6 ½ in. There is black blocking tape along the edges. Image size is 3 ½ in. x 5 in. **$800 – $1,200**



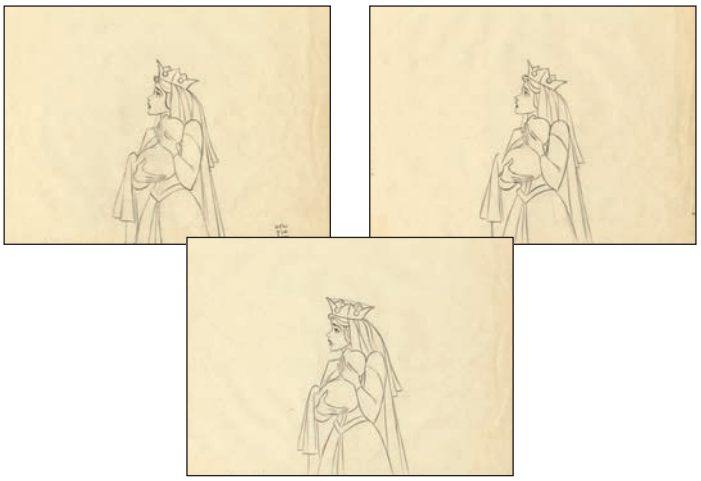
124. Collection of 70 Rotoscope live-action photostats of Ed Kemmer depicting the Prince in *Sleeping Beauty*. (Walt Disney, 1959) Collection of 70 Rotoscope photostats of Ed Kemmer, the live-action model for Prince Phillip. Kemmer was known for his role as Cmdr. Buzz Corry in *Space Patrol*. Kemmer is shown in costume while wielding a sword and shield, and astride a wooden buck for the final battle sequence. Before animation production began, many scenes in the film were done in a live-action reference version, with live actors in costume serving as models for the animators. The photographs are printed on registration-punched paper measuring 12 ½ in. x 15 ½ in. and represent a nearly complete sequence. Condition is generally very good; with slight curl at edges, some marginal staining and corner creases. **$300 – $500**



125. Original production drawings of Maleficent as the dragon from *Sleeping Beauty*. (Walt Disney, 1959) Three original production drawings of Maleficent as the dragon. Accomplished in graphite and colored pencil on 12 ½ in. x 15 ½ in. leaves of animation paper, dragon measures approx. 7 ½ in. x 11 in. Slight handling, two with tape removal remnants at the right margin. **$400 – $600**



126. Original production drawings of Briar Rose by Marc Davis from *Sleeping Beauty*. (Walt Disney, 1959) Wonderful collection of 8 original production drawings for Briar Rose by Marc Davis, comprising a partial sequence in various poses while carrying a basket. Accomplished in pencil on 12 ½ in. x 15 ½ in. leaves of animation paper, Briar Rose measures approx. 4 in. x 7 ½ in. Some with handwritten production notations in the lower margins. **$1,000 – $1,500**



127. Original production drawings of the Queen from *Sleeping Beauty*. (Walt Disney, 1959) Wonderful collection of 5 original production drawings of the Queen holding baby Aurora. Accomplished in pencil on 12 ½ in. x 15 ½ in. leaves of animation paper, Queen measures approx. 5 in. x 8 ½ in. Some with handwritten production notations in the lower margins. **$400 – $600**



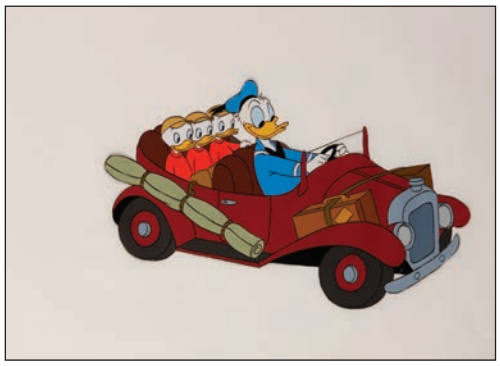
128. Original production drawing of Prince Phillip on horse from *Sleeping Beauty*. (Walt Disney, 1959) Original production drawing of Prince Phillip on horseback. Accomplished in pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper, image measures approx. 6 ½ in. x 8 in. **$200 – $300**



129. Original production drawing of Maleficent with raven by Marc Davis from *Sleeping Beauty*. (Walt Disney, 1959) Original production panoramic drawing featuring Malificent holding a raven by Marc Davis. Accomplished in pencil on 12 ½ in. x 15 ½ in. leaf of animation paper, image measures an impressive 8 in. x 10 in. Includes handwritten production notation at the top edge, *"In final production raven's turn should be put on one's."* **$400 – $600**



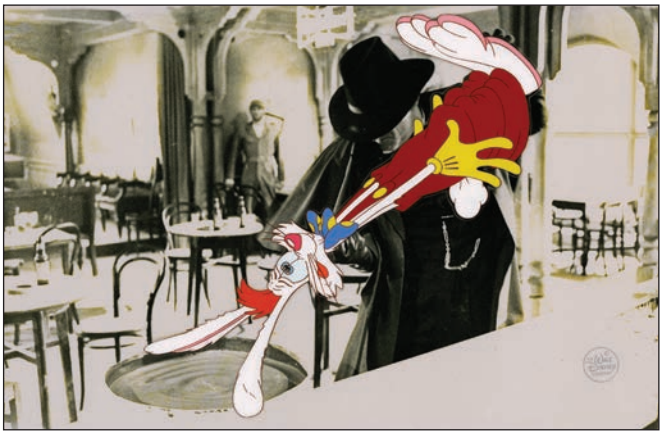
130. Original production cel of Elliot from *Pete's Dragon*. (Walt Disney, 1977) Wonderful original production cel of Elliot the dragon, the only animated character in this 1977 feature. The untrimmed cel measures 12 in. x 16 in., image size is 8 ½ in. x 9 ¾ in. Stamped "Walt Disney Company" at the lower right corner. **$300 – $500**



131. Original production cel of Donald Duck and nephews in car. (Walt Disney, 1960s) Excellent production cel of Donald Duck driving a car with his nephews seated in the back from 1960s Disney TV. The untrimmed animation cel measures 12 ½ in. x 16 in. Image size is 5 ½ in. x 9 in. **$400 – $600**



132. Madam Mim and Merlin on production background from *The Sword in the Stone*. (Walt Disney, 1963) Beautiful production cels featuring Madam Mim casting a spell and Merlin as a mouse from *The Sword in the Stone*. The trimmed cels are applied to a hand-painted production background from the film measuring 12 ½ in. x 16 in. Mim measures approx. 3 in. x 5 in. Handwritten production notations along the lower margin and approval signature of Art Director Ken Anderson at lower right corner. **$1,500 – $1,800**



133. Roger Rabbit original production cel from *Who Framed Roger Rabbit*. (Disney/Amblin, 1988) Original production cel of Roger Rabbit being turned upside down on a photographic background. The untrimmed cel measures 12 ½ in. x 17 in., image size is 5 in. x 7 ¼ in. Walt Disney stamp at lower right corner. **$400 – $600**



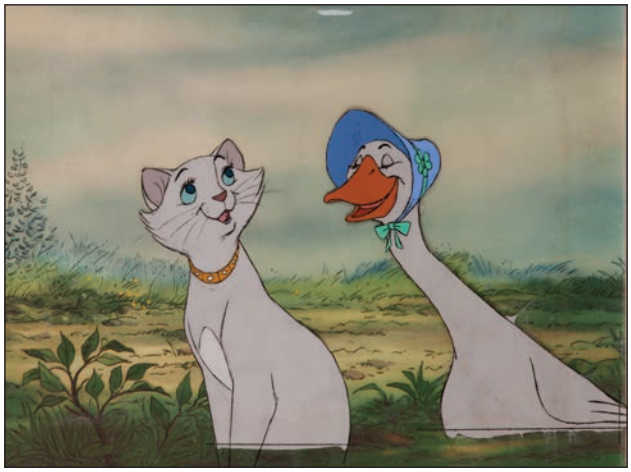
134. Original production cel of John Darling from *Peter Pan*. (Walt Disney, 1953) Excellent production cel of John Darling wielding his wooden sword. The untrimmed animation cel measures 10 in. x 12 in. Image size is 5 ½ in. x 6 in. **$300 – $500**



135. Original production cel of Toulouse and Berlioz from *The Aristocats*. (Walt Disney, 1970) Original production cel featuring the two kittens, Toulouse and Berlioz, from *The Aristocats*. Measures 10 in. x 12 in. with a mat opening of 7 ¾ in. x 9 ¾ in. Includes the original Disneyland gold label on the verso. **$400 – $600**



136. PAUL SHAFFER "HERMES" SIGNED CEL FROM *HERCULES*. (Walt Disney, 1997) Original production cel of Hermes, the Messenger God (played by Paul Schaffer) in *Hercules* TV series. Measures 10 ½ in. x 12 ½ in. Image size is 5 in. x 6 ½ in. Signed by Paul Schaffer in black ink. **$300 – $500**



139. ORIGINAL PRODUCTION CEL OF DUCHESS AND AMANDA FROM *THE ARISTOCATS*. (Walt Disney, 1970) Charming original production cel of Duchess and Amanda in discussion. Cel measures 10 in. x 12 in., images approx. 3 ½ in. x 6 in., over a color litho background as prepared for sale at Disneyland. Includes the original Disneyland gold label on the verso. **$400 – $600**



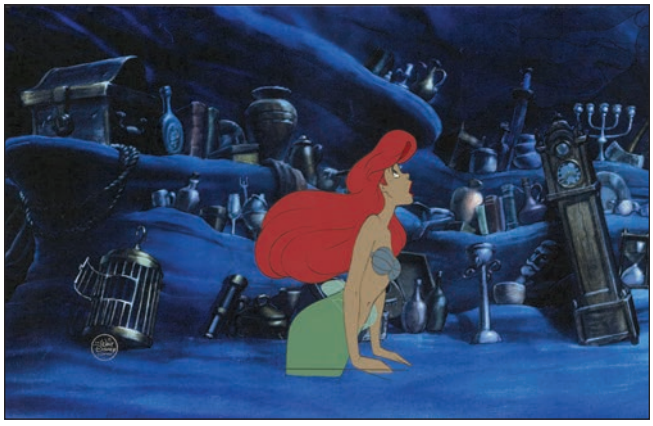
137. ORIGINAL PRODUCTION CEL OF FISH DANCING FROM *BEDKNOBS AND BROOMSTICKS*. (Walt Disney, 1971) Original production cel of fish dancing from the animated sequence of *Bedknobs and Broomsticks*. Cel measures approx. 12 ½ in. x 13 ½ in. "Walt Disney Studio" embossed stamp at the lower right corner. Irregularly trimmed on the left edge. **$200 – $300**



140. ORIGINAL PRODUCTION CEL OF SCAT CAT AND PEPPO FROM *THE ARISTOCATS*. (Walt Disney, 1970) Charming original production cel featuring Scat Cat (voiced by Scatman Crothers) and Peppo during a musical number from *The Aristocats*. Cel measures 10 in. x 12 in., image size 4 ¼ in. x 6 ¾ in., over a color litho background as prepared for sale at Disneyland. Includes the original Walt Disney production label on the verso. **$300 – $500**



138. ORIGINAL PRODUCTION CEL OF EDGAR FROM *THE ARISTOCATS*. (Walt Disney, 1970) Original production cel of Edgar, Madame Adelaide Bonfamille's butler, holding a tray. The cel measures 12 ½ in. x 16 in., Edgar measures 5 ½ in. x 8 ¼ in. **$200 – $300**



141. ORIGINAL PRODUCTION CEL FROM *THE LITTLE MERMAID*. (Walt Disney, 1989) Original production cel featuring Ariel from The Little Mermaid. Cel measures 10 ¾ in. x 16 ¾ in. Ariel measures 4 in. x 6 in. The cel is stamped at the lower left corner "The Walt Disney Company" and is placed on a high quality color copy background. **$600 – $800**

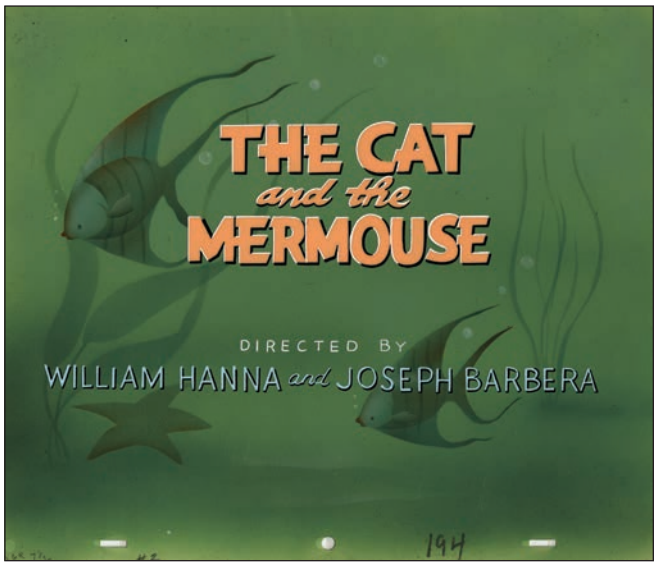





142. Collection of Preston Blair drawings for *Red Hot Riding Hood*. (MGM, 1945) Eight rare original Rough Production Drawings by Preston Blair for Tex Avery's *Swing Shift Cinderella*. These production drawings were used by the studio to make a Limited Edition print titled "Nine Times the Heat" which is included in the lot. Each drawing is hand-signed by legendary animator Preston Blair. Accomplished in pencil on leaves of animation paper and comprising a dance sequence with the pencil notations numbers *238-284* in the lower right corners. Fine; with faint toning along margins. Includes Limited Edition "Nine Times the Heat" 27 ½ in. x 37 in. print. **$800 – $1,200**



143. MGM Studios *Blitz Wolf* original title background. (MGM, 1942) Extremely rare original title background from MGM Studios' *Blitz Wolf*, directed by Tex Avery. The original production background is accomplished in tempera and gouache and has been paired with a professionally recreated overlay cel. MGM Studios artwork from this era is extremely rare. The entire piece measures 10 ½ in. x 12 ½ in. The background was also used in an earlier MGM short, Harman-Ising's *Peace on Earth*, considered one of the best cartoon shorts of the era. **$800 – $1,200**



145. "The Cat and the Mermouse" Tom & Jerry title card. (MGM, 1949) Extremely rare original background title card from MGM's Tom and Jerry short, "The Cat And The Mermouse." The original production background has been paired with a professionally recreated overlay cel. Artwork from MGM Studios from this era is extremely rare. The entire piece measures 10 ½ in. x 12 ½ in. **$800 – $1,200**



144. Tex Avery *Red Hot Rangers* title card. (MGM, 1947) Extremely rare original background title card from Tex Avery's *Red Hot Rangers*. Paired with a professionally recreated overlay cel. Artwork from MGM Studios from this era is extremely rare. The entire piece measures 10 ½ in. x 12 ½ in. **$800 – $1,200**



146. Tom And Jerry original production cel and production background from *The Little Orphan*. (MGM, 1949) Extremely rare original cel and background from the MGM Tom and Jerry short, *The Little Orphan*. Image measures approx. 8 in. x 9 ½ in. Artwork from MGM Studios from this era is extremely rare. Framed and matted. The entire piece measures 15 in. x 17 ½ in. **$2,500 – $3,000**



147. COLOR STORYBOARD DRAWINGS FROM *HOW THE GRINCH STOLE CHRISTMAS!* (MGM, 1966) Six (6) color storyboard drawings from *How the Grinch Stole Christmas*. Accomplished in graphite, ink, marker and animator's gouache on 5 ¾ in. x 6 ½ in. leaves of MGM Animation/ Visual Arts storyboard paper. Remnants of mounting tape on the verso. **$300 – $500**



148. *THE FLINTSTONES* PRODUCTION CEL AND BACKGROUND EARLY 1960S. Original cels and background from an early 1960s episode of *The Flintstones* featuring Fred, Barney and Betty. The background was slightly trimmed at the studio. The entire piece measures 8 ¼ in. x 10 ¼ in. **$400 – $600**



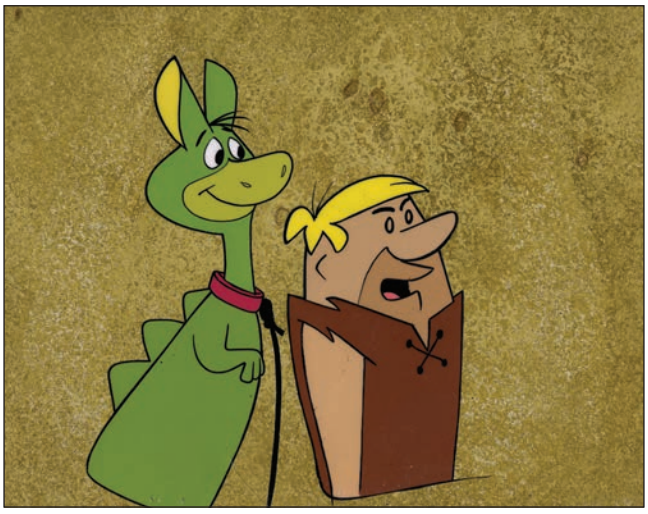
149. *THE FLINTSTONES* PEBBLES ORIGINAL PENCIL PRODUCTION MODEL SHEET. Extremely rare early 1960s original pencil model sheet of Pebbles. Once approved, model sheets like this would have been reproduced and distributed among animators working on the production. The Original piece is framed with a mat opening of 9 ½ in. x 12 in. **$1,200 – $1,500**



150. *THE FLINTSTONES* ORIGINAL PENCIL PRODUCTION MODEL SHEET. (Hanna-Barbera, 1961) Nice layout of Fred Flintstone from the 1961 episode, "The Beauty Contest." The untrimmed animation paper measures 10 ½ in. x 12 ½ in. **$200 – $300**



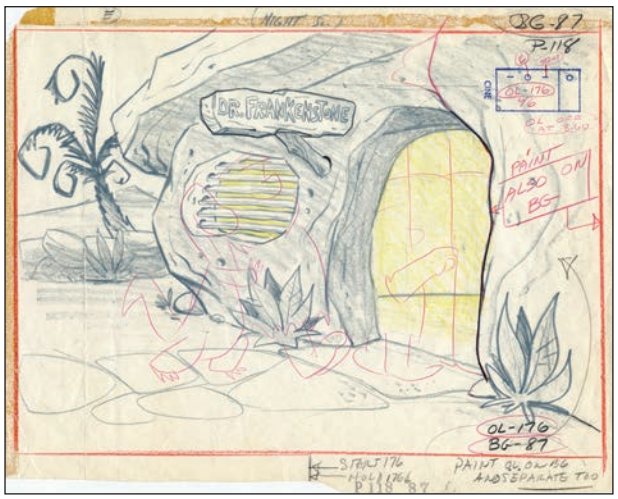
151. *THE FLINTSTONES* EARLY STORYBOARD DRAWINGS FROM THE EPISODES "THE SWIMMING POOL." (Hanna-Barbera, 1960) *The Flintstones* first aired in September 1960. Previous to the series going into full production, Bill Hanna and Joe Barbera storyboarded two complete episodes: "The Snorkasauras Hunt," and "The Swimming Pool." These two storyboarded episodes were used to pitch the series to the network. "The Swimming Pool" became the very first episode produced for the series (and the second aired). "The Snorkasauras Hunt" was reworked and renamed "The Snorkasauras Story" and aired as the 11th episode of the season. Offered here is an extremely rare two-panel storyboard page from the original "The Swimming Pool" pitch boards. They feature early versions of Fred and Barney and represent some of the first artwork ever produced for *The Flintstones*. The entire piece measures 4 ½ in. x 11 ½ in. **$1,200 – $1,500**



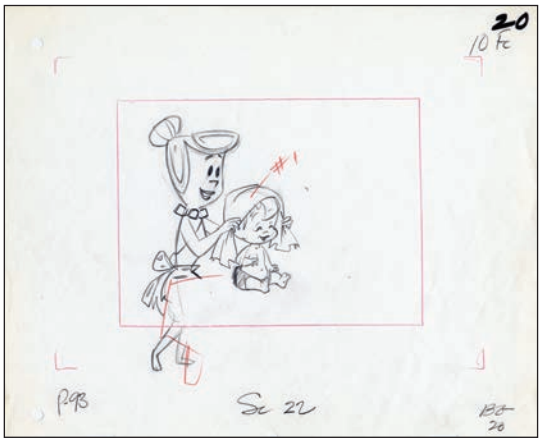
152. *THE FLINTSTONES* PRODUCTION CEL AND ORIGINAL BACKGROUND. (Hanna-Barbera, 1960s) Excellent multi-cel setup featuring Barney Rubble placed on an original production background from the series. Both the cels and background have been trimmed to 8 ½ in. x 10 ½ in., most likely at the studio for presentation. The cels are stapled to the background at the top as prepared at the studio for presentation, and there are additional staple holes along the bottom edge. **$400 – $600**



153. ***The Flintstones*** **layout drawing of Wilma and Betty signed by Bob Singer.** (Hanna-Barbera, 1961) Beautiful layout drawing featuring Betty and Wilma from the episode, "Wilma's Vanishing Money." The untrimmed animation paper measures 10 ½ in. x 12 ½ in and has been hand-signed by *Flintstones* animator Bob Singer. **$400 – $600**



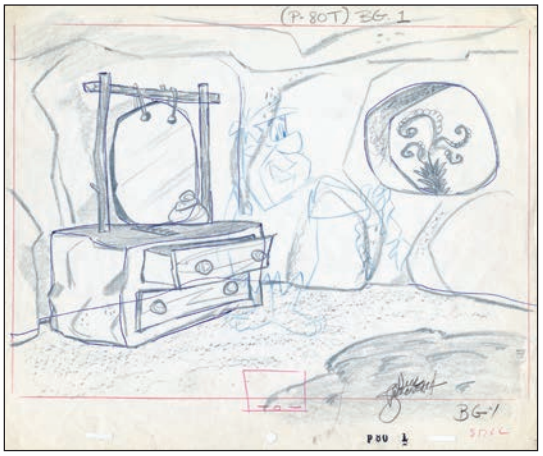
154. ***The Flintstones*** **original background layout drawing.** (Hanna-Barbera, 1964) Wonderful detailed pencil layout drawing from the 1964 episode, "Monster Fred." The layout features outlines of Dino, Fred, and Barney as they enter Dr. Frakenstone's office. The untrimmed animation paper measures 10 ½ in. x 12 ½ in. **$400 – $600**



155. ***The Flintstones*** **layout drawing of Wilma and Pebbles.** (Hanna-Barbera, 1964) Nice layout of Wilma and Pebbles from the 1964 episode, "Glue for Two." The untrimmed animation paper measures 10 ½ in. x 12 ½ in. **$200 – $300**



156. ***The Flintstones*** **production cel and original backgroundof Barney and Hoppy.** Excellent multi-cel setup featuring Barney Rubble placed on an original production background from the series. Both the cels and background have been trimmed to 8 ½ in. x 11 ¾ in., most likely at the studio for presentation. The cels are stapled to the background at the top as prepared at the studio for presentation, and there are additional staple holes along the bottom edge. **$400 – $600**



157. ***The Flintstones*** **layout drawing of Fred in bedroom signed by Dick Bickenbach.** (Hanna-Barbera, 1962) Beautiful interior layout featuring Fred Flintstone from the 1962 Episode, "Foxy Grandma." The untrimmed animation paper measures 10 ½ in. x 12 ½ in. and has been signed by Dick Bickenbach. **$600 – $800**



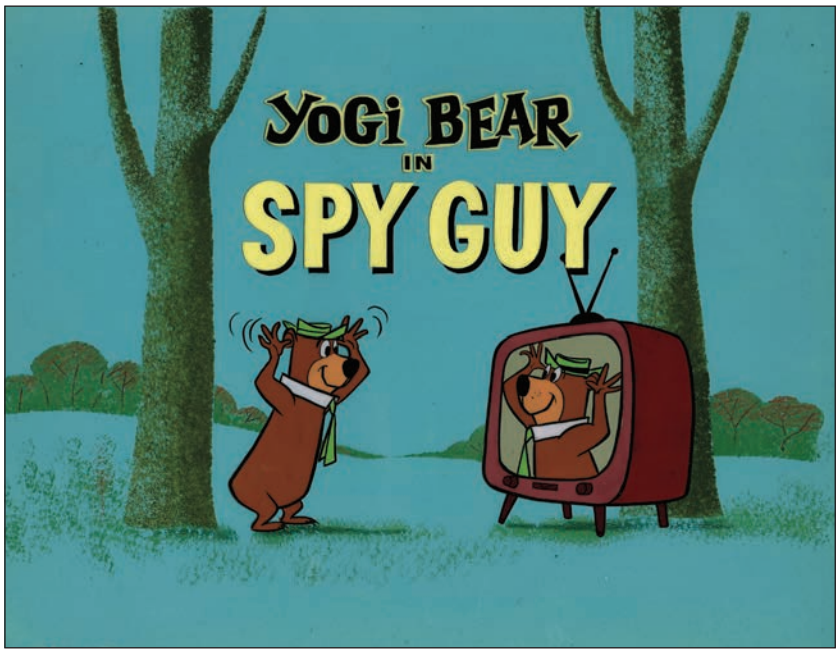
158. Hanna-Barbera ***Jack and the Beanstalk*** **production photographs of Gene Kelly and Bobby Riha used for the LP jacket design, original script and other items.** (Hanna-Barbera, 1967) Collection of items from Hanna-Barbera's *Jack and the Beanstalk* which won an Emmy Award for Outstanding Children's Program. Includes Associate Producer Arthur Pierson's personal script in a H-B leatherette binder stamped in gilt, pair of color 8 in. x 10 in. prints featuring Gene Kelly and Bobby Riha which were used for the LP record jacket design, additional photo of Bobby Riha as "Jack" and printed flyer for *Jack and the Beanstalk* nomination at the Nineteenth Annual Academy of Television Arts and Sciences Awards. **$200 – $300**



159. *SUPER FRIENDS* MAIN TITLE FINAL SCENE PRODUCTION CEL AND BACKGROUND. (Hanna-Barbera, 1973-1977) Original production 12 field main title final scene cel and hand-painted production background. Comprises hand-painted background with color bars, overlay background and logo with clear letters and character cel. Unlike earlier productions, only one title card was used throughout the series, therefore this is the only one known to exist. Entire piece measures 10 ½ in. x 12 ½ in. **$3,000 – $5,000**



160. ORIGINAL PRODUCTION MAIN TITLE FINAL SCENE CEL AND PRODUCTION BACKGROUND FROM *SPEED BUGGY*. (Hanna-Barbera, 1973-1974) Original 12 field production main title final scene cel and hand-painted production background from *Speed Buggy*. Comprises background, logo cel, main body character cel, Speed Buggy antenna cel, Speedy Buggy eyes cel and main characters' hands cel. Unlike earlier productions, only one title card was used throughout the series, therefore this is the only one known to exist. Entire piece measures 10 ½ in. x 12 ½ in. **$2,000 – $3,000**



161. *YOGI BEAR* EPISODE TITLE CARD FROM THE EPISODE "SPY GUY." (Hanna-Barbera, 1961) Original 12 field production Episode Title Card from the *Yogi Bear* episode, "Spy Guy," featuring Yogi Bear making a face at his closed-circuit counterpart. The card comprises a hand-painted background, background overlay, character and prop cel and logo and episode lettering cel. There was only one episode title card for each episode, therefore this is the only one known to exist for this episode. **$2,000 – $3,000**



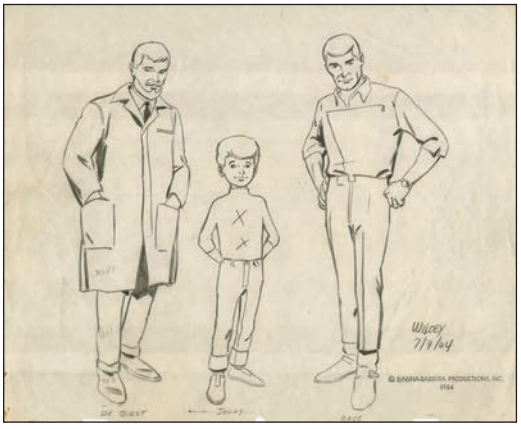
162. Ed Benedict original Bandit model sheet from *Jonny Quest*. (Hanna-Barbera, 1964-1965) Extremely rare Ed Benedict original model sheet design of Bandit. Artwork from this popular series is extremely rare to begin with, and design models such as this are rarely, if ever, seen. Accomplished in pencil on a 10 ½ in. x 12 in. leaf of animation paper. Hanna-Barbera rubber stamp and artist signature and date *Mar 20 / 64* at lower recto. **$400 – $600**



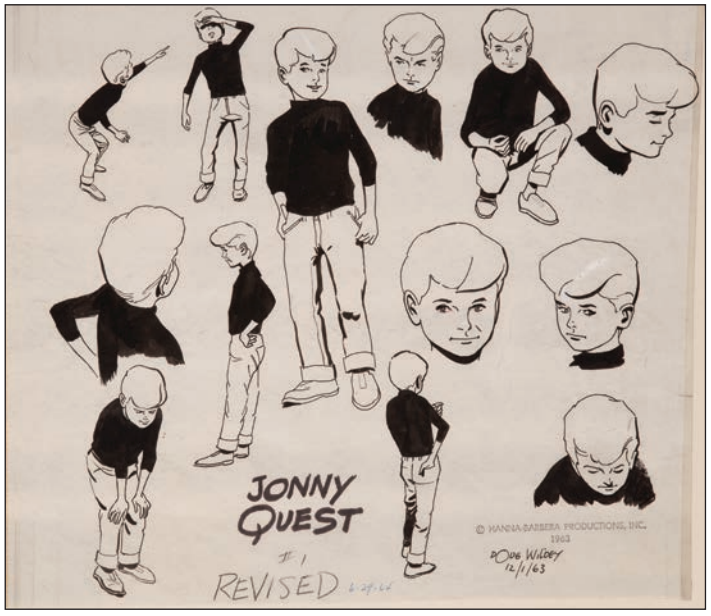
164. Doug Wildey original "Race" Bannon model sheet from *Jonny Quest*. (Hanna-Barbera, 1964-1965) Extremely rare Doug Wildey original model sheet design of "Race" Bannon. Artwork from this popular series is extremely rare to begin with, and design models such as this are rarely, if ever, seen. Accomplished in ink on a 10 in. x 12 in. leaf of registration-punched illustration paper. Hanna-Barbera rubber stamp with artist signature and date *12/1/63* at lower recto. **$600 – $800**



163. Doug Wildey original Hadji model sheet from *Jonny Quest*. (Hanna-Barbera, 1964-1965) Extremely rare Doug Wildey original model sheet design of Hadji. Artwork from this popular series is extremely rare to begin with, and design models such as this are rarely, if ever, seen. Accomplished in ink on a 10 in. x 11 ¾ in. leaf of registration-punched illustration paper. Hanna-Barbera rubber stamp with artist signature and date *1/28/64* at lower recto. **$600 – $800**



165. Doug Wildey original size comparison model sheet from *Jonny Quest*. (Hanna-Barbera, 1964-1965) Extremely Rare Doug Wildey original model sheet design featuring Dr. Quest, Jonny Quest and "Race" Bannon. Artwork from this popular series is extremely rare to begin with, and design models such as this are rarely, if ever, seen. Accomplished in ink on a 10 in. x 12 in. leaf of registration-punched illustration paper. Hanna-Barbera rubber stamp with artist signature and date *7/9/64* at lower recto. **$400 – $600**



166. Doug Wildey *Jonny Quest* original model sheet. (Hanna-Barbera, 1964-1965) Extremely rare Doug Wildey original model sheet design of Jonny Quest. Artwork from this popular series is extremely rare to begin with, and design models such as this are rarely, if ever, seen. The entire piece measures 10 ½ in. x 12 in. Hanna-Barbera stamps and artist signature along lower margin dated *12/1/63*. Framed, measures 16 ½ in. x 18 in. **$1,000 – $1,500**



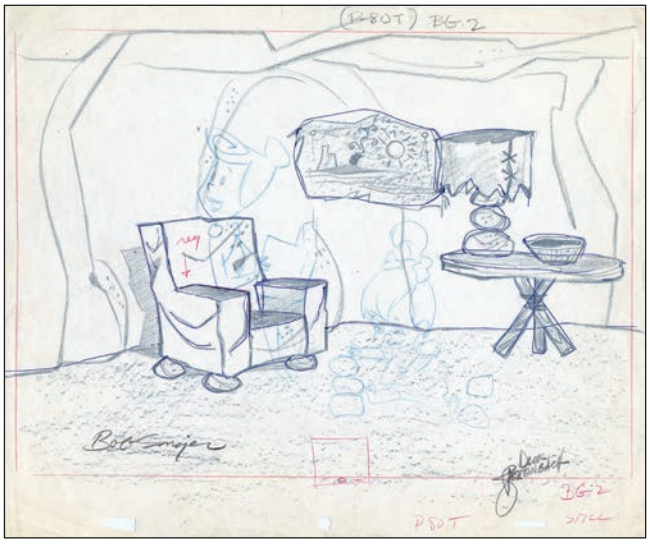
167. *JONNY QUEST* ORIGINAL PRODUCTION BUMPER CARD. (Hanna-Barbera, 1986-1987) Original production 12 field bumper card comprising a character and prop cel of Jonny, Hadji and Bandit aboard a speed boat with a hand-painted production background. **$2,000 – $3,000**



168. *THE FLINTSTONES* MODEL DRAWINGS WITH WILMA AND BETTY IN COSTUMES SIGNED BY DICK BICKENBACH. (Hanna-Barbera, 1962) Two beautiful pencil model drawings of Wilma and Betty for the episode, "The Masquerade Ball." The drawings are trimmed and glued to a 10 ½ in. x 12 ½ in. leaf of animation paper. The paper bears the handwritten episode production number *"Model P-42"* and is signed by artist Dick Bickenbach. **$800 – $1,200**



169. RUFF & READY PRODUCTION CEL ON ORIGINAL BACKGROUND. (Hanna-Barbera, 1957) In 1957, just two years after leaving MGM Studios, Bill Hanna and Joe Barbera debuted their first series, *The Ruff & Reddy Show*. A financial and critical success, it paved the way for characters such as Huckleberry Hound, Quick Draw McGraw, the Flintstones, and The Jetsons. This rare original production cel features Reddy the dog (voiced by Daws Butler). The cel is trimmed down to 6 ¾ in. x 5 in. and is placed on a portion of an original background from the series. Reddy measures 4 ½ in. tall. There is slight paint separation and cracking in the face. **$300 – $500**



170. *THE FLINTSTONES* LAYOUT DRAWING WITH WILMA AND PEBBLES SIGNED BY BOB SINGER AND DICK BICKENBACH. (Hanna-Barbera, 1962) Amazing pencil layout drawing featuring Wilma and Pebbles from the episode, "Foxy Grandma." The layout has been signed by animators Bob Singer and Dick Bickenbach, the two artists that designed the characters and overall look of the series. The untrimmed animation paper measures 10 ½ in. x 12 ½ in. **$400 – $600**



171. Hokey Wolf production cel and original background. (Hanna-Barbera, 1958-1962) Original production cel of Hokey Wolf from the *The Huckleberry Hound Show*. Placed on an original background. The cel and background were trimmed to 7 in. x 9 in. at the studio and are still in their original presentation mat. Hokey is 5 ½ in. tall. Some slight paint lifting and cracking in his collar. **$300 – $500**



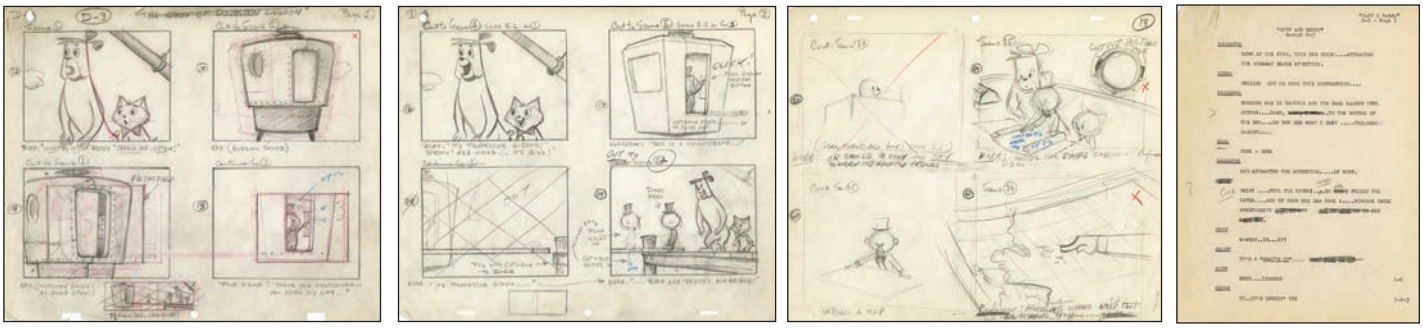
172. *The Bugs Bunny Show* original production cel on production background. (Warner Bros., 1960) Wonderful original Warner Bros. animation cel of Bugs Bunny in coat and hat with a cane and paired with an original production background most likely from the 1960 TV series, *The Bugs Bunny Show*. Entire piece measures 17 in. x 19 in. with a mat opening of 8 ¾ in. x 11 in. Framed. **$1,500 – $2,000**



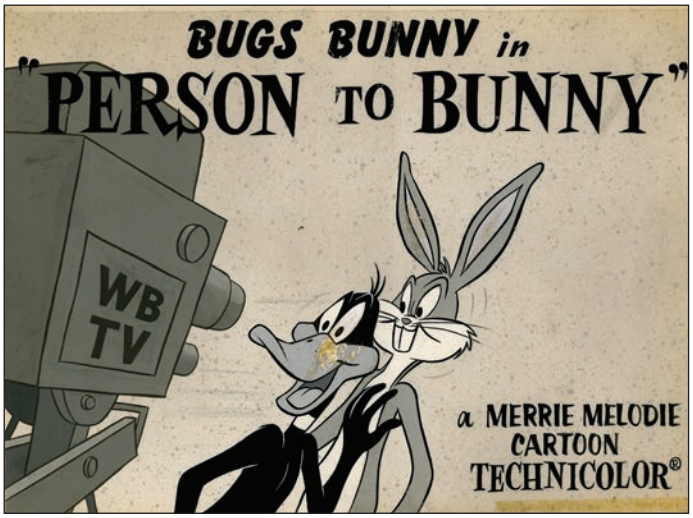
174. Four drawings of Adolf Hitler from *Scrap Happy Daffy*. (Warner Bros Studios, 1943) Four drawings of Adolf Hitler from the Warner Bros. wartime short, *Scrap Happy Daffy*. In the short, Daffy Duck is a guard at a scrap pile, encouraging Americans to recycle metals for the war effort. Hitler becomes enraged after reading about Daffy's scrap pile and orders his men to destroy it. Accomplished in graphite and colored pencil on 10 in. x 12 in. leaves of animation paper. Images of Hitler measuring 6 ½ in. x 8 ¾ in. Production notations in the margins. **$400 – $600**



175. Leon Schlesinger's personal binder of employee newsletters 1939-1940, Employee Revue Night program and typescript. *The Exposure Sheet*, Leon Schlesinger Productions employee newsletters. Two full years of newsletters housed in Schlesinger's personal 3-ring binder stamped with his name in gilt. Each newsletter comprises 6 pages and contains witty stories, background on artists, news stories on employees, etc. An invaluable resource documenting the monthly activities of arguably the studio's most beloved years, employing Freleng, Avery, Clampett, Jones, Arthur Davis and others. Includes a Dec. 1, 1939 Schlesinger Cartoon Studio "Sketch Pad Varieties" program and 13-page typescript for the sketch, "Ours Not To Reason Why" by David Mitchell which was performed that night. Annotated in hand throughout. **$200 – $300**



173. Ruff & Ready storyboard set from *The Ruff & Reddy Show*. (Hanna-Barbera, 1957) In 1957, just two years after leaving MGM Studios, Bill Hanna and Joe Barbera debuted their first series, *The Ruff & Reddy Show*. A financial and critical success, it paved the way for characters such as Huckleberry Hound, Quick Draw McGraw, the Flintstones, and The Jetsons. This is a complete 16-page storyboard for an episode of *The Ruff And Reddy Show*. The episode was part one of the story *The Treasure Of Doubloon Lagoon* and aired during the first season. Included with the storyboard is the original voiceover script as well as a complete shooting script of the episode. An amazing collection of animation history. **$1,500 – $1,800**



176. Bugs Bunny original lobby card artwork for *Person to Bunny*. (Warner Bros., 1960) Rare original lobby card artwork for *Person to Bunny*, a 1960 Friz Freleng directed short, accomplished in ink, gouache and tempera on a 9 ½ in. x 11 ½ in. leaf of 2-ply illustration paper. Some cracking and flaking of tempera on Daffy's bill, slight toning along lower margin. Lobby card artwork from Warner Bros. cartoons is extremely rare. **$1,500 – $2,000**



177. Porky Pig fan card original color illustration. Extremely rare beautiful ink and watercolor painting of Porky Pig, used for the studio postcards that were mailed to fans that requested them in the late 1930s and early 1940s. The entire piece measures 11 in. x 9 in. Porky is 9 in. tall. **$2,000 – $2,500**



178. Petunia Pig color illustration. Extremely rare beautiful ink and watercolor painting of Petunia Pig, used for the studio postcards that were mailed to fans that requested them in the late 1930s and early 1940s. The entire piece measures 11 in. x 9 in. Petunia is 8 ½ in. tall. **$2,000 – $2,500**



179. Daffy Duck color Illustration. Extremely rare beautiful ink and watercolor painting of Daffy Duck, used for the studio postcards that were mailed to fans that requested them in the late 1930s and early 1940s. The entire piece measures 11 in. x 9 in. Daffy is 6 in. tall. **2,000 – $2,500**



180. Marc Davis key drawing from *Sleeping Beauty*. (Walt Disney, 1959) Original key drawing by Marc Davis featuring Sleeping Beauty seated and holding a basket. Accomplished in pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper. Handwritten notations *"I 19 21 21"* at the lower right corner. Very good; with toning at margins and creasing at center left. **$300 – $500**



181. Ratigan production cel from The Great Mouse Detective. (Walt Disney, 1986) Excellent production cel of Ratigan from Disney's *The Great Mouse Detective*. The untrimmed cel is framed with a mat opening of 9 in. x 11 ½ in. The cel has a Disney seal, and Disney Certificate of Authenticity on verso of the frame. **$200 – $300**



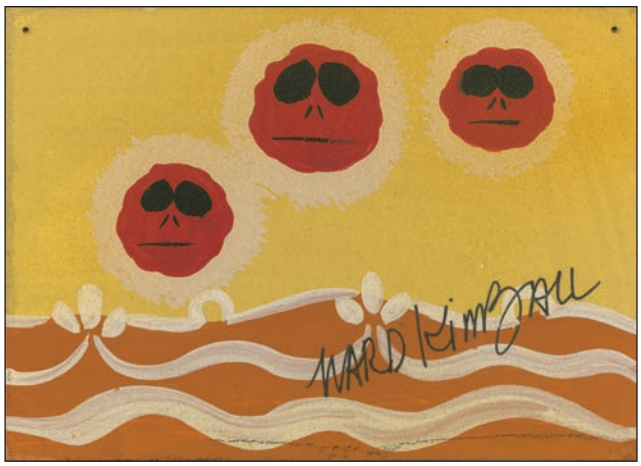
182. Tom Oreb *Toot Whistle Plunk And Boom* concept painting. (Walt Disney, 1953) This Academy Award-winning short was a breakthrough short for the studio. Tom Oreb's modernistic styling was responsible for the look of the production and this concept piece illustrates Oreb's vision for the film. Accomplished in tempera and ink on a 6 ½ in. x 8 in. illustration board. **$400 – $600**



183. William Silvers *Mulan* background color key painting. (Walt Disney, 1998) Fantastic background color key painting by artist William Silvers for *Mulan*. The key features a gouache painting on board with a hand-painted cel overlay. The entire piece measures 5 in. x 8 in. There is black blocking tape along the edges. Image size is 3 in. x 6 ¼ in. Signed *Silvers* on the verso. **$300 – $500**



184. *Mulan* color key painting. (Walt Disney, 1998) Beautiful background color key painting for *Mulan* featuring facial expressions. The key features a gouache painting on board with a hand-painted cel overlay. The entire piece measures 5 in. x 8 in. **$300 – $500**



185. Ward Kimball signed color concept painting from *Mars and Beyond*. (Walt Disney, 1957) Color concept painting from *Mars and Beyond* hand-signed by Ward Kimball featuring three glowing red Martian creatures. Accomplished in tempera on illustration board measuring 3 ¼ in. x 4 ½ in. Signed *"Ward Kimball"* in black ink. Pinholes at the upper corners. **$300 – $500**



186. Yen Sid, the Sorcerer, original watercolor concept artwork from *Fantasia*. (Walt Disney, 1940) Superb original concept artwork featuring Yen Sid, the powerful Sorcerer in *Fantasia*. This iconic imagery shows Yen Sid summoning a magic form from his spell book from one of the film's most memorable scenes. Accomplished in ink and watercolor on an 8 ½ in. x 10 ½ in. leaf of 2-ply textured illustration paper. Walt Disney Productions rubber stamp on the verso. Trace of handling and pinholes at the corner tips. **$8,000 – $12,000**



187. *Fantasia* Satyrs in forest pastel concept art. (Walt Disney, 1940) Beautiful early pastel concept of Satyrs from *Fantasia*. The detailed pastel is on black 5-peg paper and is framed with a mat opening of 9 in. x 11 in. **$3,000 – $5,000**



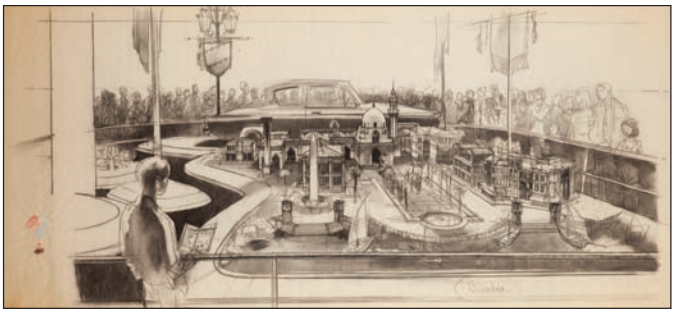
188. Ben Alligator and Hyacinth Hippo watercolor concept artwork from *Fantasia*. (Walt Disney, 1940) Charming original concept artwork featuring Ben Alligator and Hyacinth Hippo dancing. Accomplished in graphite, ink and watercolor on a 9 in. x 11 ¼ in. leaf of 2-ply textured illustration paper. Walt Disney Productions rubber stamp on the verso. Trace of handling and pinholes at the corner tips. **$3,000 – $5,000**



189. Pegasus watercolor concept artwork from *Fantasia*. (Walt Disney, 1940) Charming original concept artwork featuring the Pegasus family flying. Accomplished in ink and watercolor on an 8 ½ in. x 9 ¾ in. leaf of 2-ply textured illustration paper. Walt Disney Productions rubber stamp on the verso. Trace of handling and pinholes at the corner tips. **$3,000 – $5,000**



190. Herbert Ryman, *International Press Preview and Dedication of Disneyland.* Herbert Ryman, *Invitational Press Preview and Dedication of Disneyland,* 6 ½" x 3 ½." Considered to be the original designer of Disneyland, having created the first, overall concept drawing, this rare ticket to the park opening, July 17, 1955, was the personal possession of Herbert Ryman. **$1,000 – $1,500**



191. Herbert Ryman, *1964-65 New York World's Fair, Ford Motor Company Pavilion.* c.1963, 21" x 47" charcoal on velum. Walt Disney and his WED Enterprises designed four major attractions for the 1964-65 New York World's Fair; one being the Ford Pavilion, featuring a "Magic Skyway" adventure. To keep the long lines of attendees entertained, eleven international city scenes were intricately reproduced in miniature, and set about the latest models of Ford automobiles. **$600 – $800**



193. *The Disneyland News,* volume one, number one, from the collection of Herbert Ryman. *The Disneyland News.* Vol. 1, No.1, dated July, 1955, 24 pages, 11 ½ in. x 16 in. Of rare, mint, unread condition, this first issue of the Disneyland newspaper, otherwise distributed at the park, remained clean, as a personal possession of Herbert Ryman. **$200 – $300**







194. Herbert Ryman Walt Disney Congressional Medal in bronze and original design artwork. 3 in. bronze medal with original design artwork. Since the American Revolution, the United States Congress has commissioned gold medals as its highest expression of national appreciation for distinguished achievements and contributions. Beginning with George Washington, such select list of recipients have included Cornelius Vanderbilt, Charles A. Lindbergh, and Thomas A. Edison. On March 25, 1969, Walt Disney was awarded, posthumously, this honor, in presentation by President Richard M. Nixon. Designed by artist Herbert Ryman, further refined by sculptor Blaine Gibson, a single gold medal was authorized, and a limited minting of bronze replicas allowed; made available to individuals who gave significant support to the California Institute of the Arts, the college Walt Disney was instrumental in forming. **$600 – $800**



192. Herbert Ryman concept drawing of Ford Pavilion at 1964 World's Fair. Conceptual design artwork of the Ford Motor Company Pavilion at the 1964-1965 New York World's Fair. It features a crowd of people gathered around the intricately reproduced miniatures set about the latest models of Ford automobiles. Measures 21 in. x 52 in., accomplished in charcoal on vellum. Exhibits minor chipping and toning along the edges. **$600 – $800**



195. Herbert Ryman study for New Orleans Square attraction at Disneyland. Herbert Ryman, *Preliminary Study for New Orleans Square.* 1964, 30 in. x 15 in., oil on illustration board. "I made many trips to New Orleans with Walt and Lilly," Herbert Ryman remembered, "when we were developing the concept for Disneyland, because Walt began to realize that it could really be something." And from such research trips, this exceptional, early oil painting was produced, of architecture and activity, as artist study. Note, even a Disneyland-style trashcan has been placed along pavement, to test effect. To the best of our knowledge, this is the only known oil produced for the project. **$3,000 – $5,000**







196. Three Herbert Ryman Walt Disney World concept drawings for Liberty Square. Three Herbert Ryman concept drawings for Liberty Square at Walt Disney World. Two entitled *Waterfront*. 1969, 8 ½ in. x 11 in. charcoal on paper; one titled, *Liberty Bell*. 8 ½ in. x 11 in. pen and ink on paper. **$1,200 – $1,500**



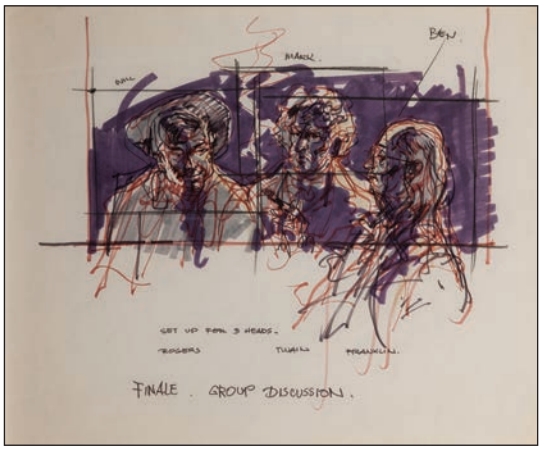


197. Herbert Ryman concept drawing of The American Adventure for Epcot Center. Conceptual design artwork for The American Adventure, World Showcase, at EPCOT Center by Herbert Ryman featuring "Tom and Huck on Raft in Spotlight," with additional depictions of Becky Thatcher and Mark Twain. Accomplished in graphite, ink and felt marker on a 19 in. x 24 in. leaf of illustration paper. **$800 – $1,200**





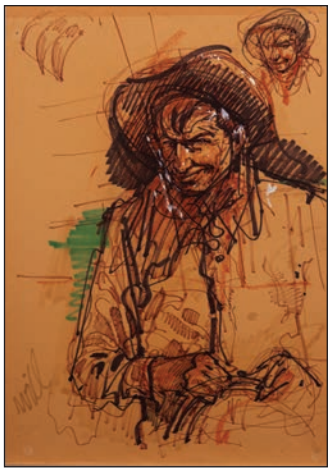
199. Herbert Ryman concept drawing of Statue of Liberty Torch Finale for The American Adventure at Epcot Center. Conceptual design artwork of the Statue of Liberty Torch for The American Adventure at EPCOT Center by Herbert Ryman. Accomplished in graphite and felt marker on a 14 in. x 17 in. leaf of illustration paper and with numerous handwritten notations in the margins, *"First conception for the final scene of the Epcot, World Showcase Pavilion…curtain closes the show on the torch of the Statue of Liberty with Ben Franklin, Will Rogers and Mark Twain standing together on the platform."* Signed by Herbert Ryman at the lower right. **$400 – $600**



198. Herbert Ryman concept drawing of Will Rogers, Mark Twain and Ben Franklin for The American Adventure at Epcot Center. Conceptual design artwork featuring Will Rogers, Mark Twain and Ben Franklin in discussion for The American Adventure at Epcot Center by Herbert Ryman. Accomplished in felt marker on a 14 in. x 17 in. leaf of illustration paper. Handwritten notations, *"Set up for 3 heads Rogers Twain Franklin Finale, Group Discussion"* in the margins. **$400 – $600**



200. Herbert Ryman concept drawing of World Showcase Morocco Pavilion at Epcot Center. Conceptual design artwork for the World Showcase, Morocco Pavilion at EPCOT Center by Herbert Ryman featuring people strolling through a courtyard. Accomplished in felt marker on a 14 in. x 17 in. leaf of illustration paper. **$800 – $1,200**



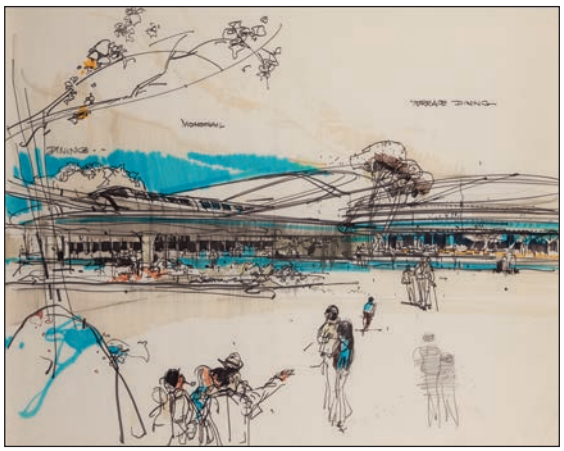
201. Herbert Ryman concept drawing of Will Rogers for The American Adventure at Epcot Center. Conceptual design artwork featuring Will Rogers, Mark Twain and Ben Franklin in discussion for The American Adventure at Epcot Center by Herbert Ryman. Accomplished in felt marker on a 14 in. x 17 in. leaf of illustration paper. Handwritten notations, *"Set up for 3 heads Rogers Twain Franklin Finale, Group Discussion"* in the margins. **$400 – $600**



202. Herbert Ryman concept drawing of World Showcase Morocco Pavilion at Epcot Center. Conceptual design artwork for the World Showcase, Morocco Pavilion at EPCOT Center by Herbert Ryman featuring people walking through a bazaar laden with goods. Accomplished in felt marker on a 19 in. x 24 in. leaf of illustration paper. **$800 – $1,200**



203. Herbert Ryman concept drawing of World Showcase China Pavilion at Epcot Center. Conceptual design artwork for the World Showcase, China Pavilion at EPCOT Center by Herbert Ryman featuring a boat approaching the gate by water and other views. Accomplished in felt marker on a 14 in. x 17 in. leaf of illustration paper. **$800 – $1,200**



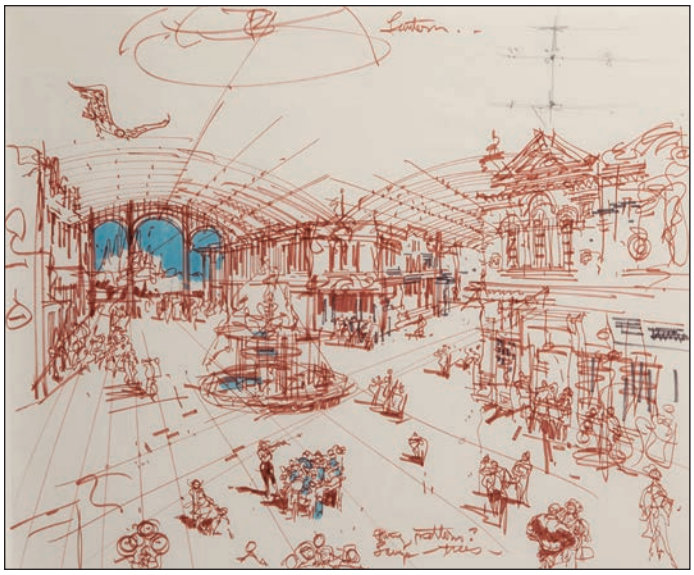
204. Herbert Ryman concept drawing for terrace dining at Epcot Center. Conceptual design artwork for the World Showcase, terrace dining in the United States Pavilion at EPCOT Center by Herbert Ryman. Accomplished in graphite and felt marker on a 19 in. x 24 in. leaf of illustration paper. **$800 – $1,200**



205. Herbert Ryman concept drawing of Buffeteria for United States Pavilion at Epcot Center. Conceptual design artwork of the Buffeteria for the United States Pavilion at EPCOT Center by Herbert Ryman. Accomplished in ink and felt marker on a 19 in. x 24 in. leaf of illustration paper. Numerous production notations in the margins, *"Seating in shell…kitchen and service 80,"* etc. **$800 – $1,200**



206. Herbert Ryman concept drawing of Buffeteria for United States Pavilion at Epcot Center. Conceptual design artwork of the Buffeteria/Food Facilities for the United States Pavilion at EPCOT Center by Herbert Ryman. Accomplished in ink and felt marker on a 19 in. x 24 in. leaf of illustration paper. Herbert Ryman, *Buffeteria, Concept Drawing for United States Pavilion, EPCOT Center.* 24 in. x 19 in. felt pen on paper. **$800 – $1,200**







207. Herbert Ryman concept drawing of Main Street Arcade for Tokyo Disneyland. Conceptual design artwork of the Main Street Arcade for Tokyo Disneyland accomplished in felt marker on a 14 in. x 17 in. leaf of illustration paper. Given that a great deal of Tokyo Disneyland was actually constructed from existing, archival Disneyland and Walt Disney World blueprints, very little original artwork was created. This design for the World Bazaar, showing a grand steel and glass canopy covering Main Street, to protect guests from the elements, is of the exception. **$600 – $800**

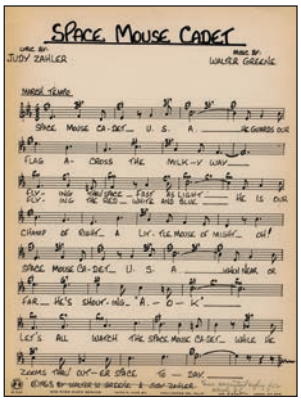
208. Herbert Ryman concept drawing of Main Street Arcade for Tokyo Disneyland. Conceptual design artwork for proposed plant/tree island and lamp standards of the Main Street Arcade for Tokyo Disneyland. Accomplished in felt marker on a 14 in. x 17 in. leaf of illustration paper. Handwritten production notations, *"Scale ¾ in. = 1'0"… suggestions for plant and tree island with lamp standards, and flower and foliage rock compositions featuring Disney characters."* **$600 – $800**



209. Herbert Ryman - Tokyo Disneyland. *Preliminary Study for Oriental (Tokyo) Disneyland*. Very first painting created for park in Japan Inscribed dated, and signed. Herbert Ryman, *Preliminary Study for Tokyo Disneyland*. Inscribed, dated and signed, 18 in. x 8 in. acrylic on illustration board. After Herbert Ryman created the first, overall concept drawing of Disneyland in 1953, ushering success, it became tradition that he should do the same for subsequent parks. Walt Disney World and EPCOT Center so commenced after first Ryman work; and by *this* painting, Tokyo Disneyland. A rare and important piece. **$12,000 – $15,000**

The Paul Maher Collection

The following 35 lots (213-247) are from the collection of Paul Maher. Maher was the archivist for Hanna-Barbera Studios and Walter Lantz and had a particularly long association with Lantz. When Lantz died in 1994, having no children of his own, he passed most of his possessions on to Maher.





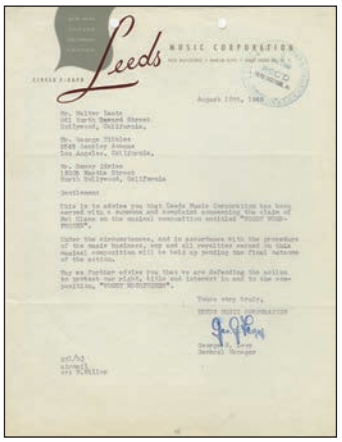
210. Space Mouse sheet music with Walter Lantz Productions check. Pair of sheet music pages for the Walter Lantz TV series cartoon, Space Mouse Cadet. One with hand-corrected music/lyrics credit at the lower edge, *"See corrected copy for Wash. DC."* Includes Walter Lantz Productions, Inc. check in the amount of $409,000 made payable to Judy Zahler for "payment in full per Exhibit A of Stock Purchase Agreement dated September 20, 1984." Judy Zahler was the lyricist of the syndicated TV series known as *Woody Woodpecker and His Friends* as well as the head of Walter Lantz Music Corp. This check represents his final payment to her. **$300 – $500**

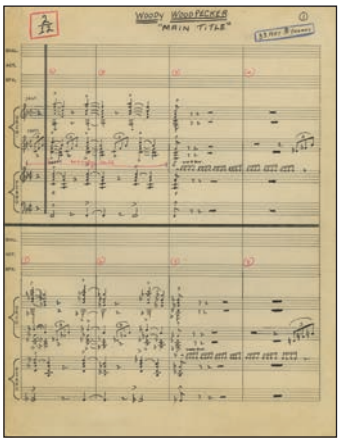


211. Collection of Walter Lantz Woody Woodpecker ephemera. Collection of Walter Lantz ephemera including an original Walter Lantz 1 7/8 in. x 2 7/8 in. ink drawing of Charlie Chicken accomplished in ink on illustration board, Andy Panda and Oswald Rabbit decal sheets, McCall's iron-on patches for Buzz Buzzard, Woody and Winnie Woodpecker, Chilly Willy, Andy Panda and Oswald Rabbit, stickers and iron-on transfers, Woody and Chilly Willy un-punched game pieces, original Post Grape Nuts Flakes flip-movie booklets (unflipped and unhandled) and other items. **$200 – $300**

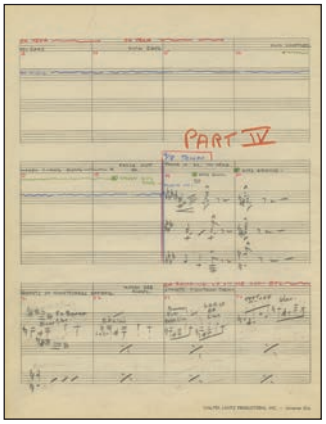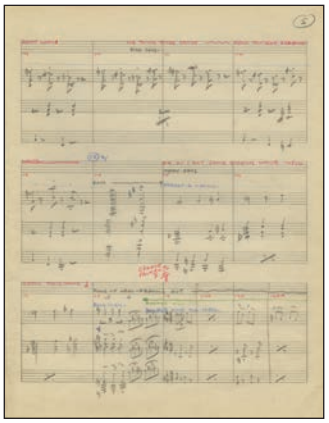








212. Original 3-pg manuscript score for *Woody Woodpecker* main title, together with sheet music and other Woody Woodpecker ephemera. The *"Woody Woodpecker Main Title"* 3-pg original manuscript score. The 22-bars are scored for piano, alto and tenor saxophones, trumpets, trombones and percussion. Together with a typewritten letter from Leed Music Corporation Gen. Manager, George G. Levy, regarding Mel Blanc's lawsuit for copyright infringement which charged the Wood Woodpecker song infringed on the novelty laugh which he originated and owned. Blanc was eventually awarded $60,000 in royalties. Also includes sheet music, mimeograph Walter Lantz agreement, 8 x 10 in. prints, Woody Woodpecker song sheet music, individual instrumental parts and other ephemera. **$300 – $500**





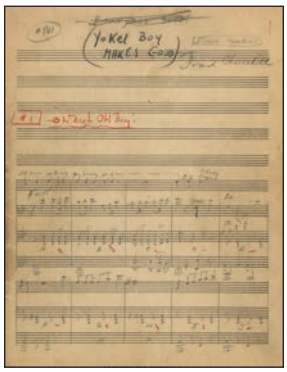
213. Original 29-pg manuscript score for Woody Woodpecker episode. (Walter Lantz Productions) 29-page manuscript score for *"Walter Lantz Prod. 1000"* episode of *Woody Woodpecker*. Scored for piano and hand percussion, it includes lyrics, visual cues for the animation sequences, *"Woody turns…falls out…Woody sees ghosts…pulls up legs…looks at skunk,"* etc. This is the first cartoon that featured Woody Woodpecker in a starring role. **$300 – $500**





214. Collection of prints featuring Walter Lantz as actor in two-reel shorts. Collection of six (6) gelatin silver 8 in. x 10 in. stills featuring Walter Lantz, presumably for Mack Sennett two-reel shorts which he appeared in briefly. After moving to Hollywood in 1927, Lantz worked for director Frank Capra as well as a gag writer for the Mack Sennett comedies and Lantz is featured in all of the photographs together with other actors. A rare collection of photographs from early in his career. **$300 – $500**
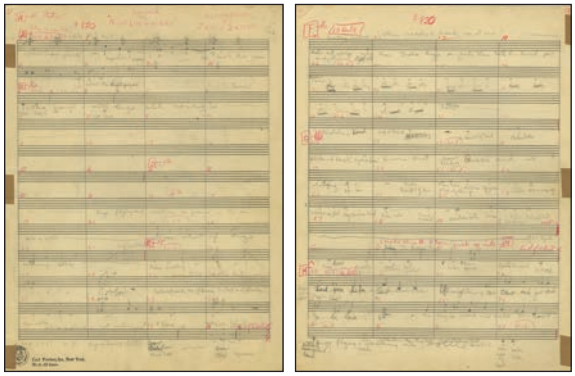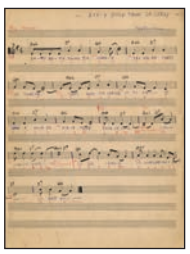




215. FRANK CHURCHILL 34-PAGE MANUSCRIPT SCORE FOR OSWALD THE RABBIT IN "YOKEL BOY MAKES GOOD." (Walter Lantz Productions, 1938) 34-page manuscript score by Frank Churchill for the Oswald the Rabbit animated short, "Yokel Boy Makes Good." Signed by Frank Churchill and Elmer Perkins at the top right. Scored for piano and percussion, it includes lyrics, visual cues for the animation sequences, *"Long shot barn…people enter theatre…pig buys ticket…hangs sign…looks at skunk,"* etc. Includes "Oswald the Rabbit Hop" sheet music and two 8 in. x 10 in. portraits of Frank Churchill, Pinto Colvig and another musician practicing. Exhibits some toning from handling. Frank Churchill (1901-1942) wrote most of the music for Disney's 1937 film, *Snow White and the Seven Dwarfs*, including "Whistle While You Work" and "Some Day My Prince Will Come." He won an Oscar in 1942 for "Scoring of a Musical Picture" for *Dumbo*. He committed suicide on May 14, 1942 at his ranch in Castaic thus material from his career is rare. **$400 – $600**

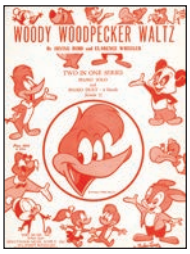


216. ORIGINAL WALTER LANTZ ANDY PANDA AND MIRANDA PANDA DRAWINGS, SIGNED MODEL DRAWINGS AND OTHER EPHEMERA. Pair of original Walter Lantz drawings of Andy Panda and Miranda Panda accomplished in ink on 2 ½ in. x 4 in. leaves of trimmed illustration paper tipped to slightly larger boards. Also includes two Walter Lantz signed Photostat model sheets and other production materials. **$300 – $500**



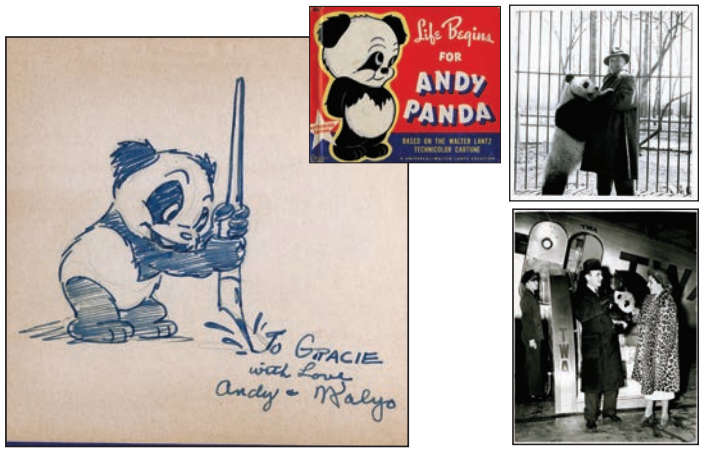
217. 9-PAGE MANUSCRIPT SCORE BY JAMES DIETRICH FOR OSWALD THE RABBIT SHORT, *NIGHT LIFE OF THE BUGS*. (Walter Lantz Productions, 1936) 9-pg original manuscript score written by James Dietrich for the Oswald the Rabbit cartoon short, *Night Life of the Bugs*. It includes lyrics, visual cues for animation sequences, *"Bugs flying and walking on ground… centipede circles in…typewriter keys hitting,"* etc. Composer James Dietrich is credited with over 150 original compositions for features, documentaries and animated shorts, including *The Woody Woodpecker Show*. **$300 – $500**







218. ONE-PAGE MANUSCRIPT SCORE FOR THE WOODY WOODPECKER SONG "EVR-Y BODY THINKS I'M CRAZY" BY FOX & FRIEDMAN, TOGETHER WITH FOUR WALTER LANTZ SHEET MUSIC SONGS. One-page manuscript score for the original Woody Woodpecker theme song, "Everybody thinks I'm crazy." Writing credited to Fox & Friedman. Comprising 24 bars with lyrics written in blue ink, this song was performed by Mel Blanc. Also includes four Woody Woodpecker/Walter Lantz sheet music songs for Woody Woodpecker, Woody Woodpecker Waltz, Jiminy Christmas and Abou Ben Boogie. **$300 – $500**

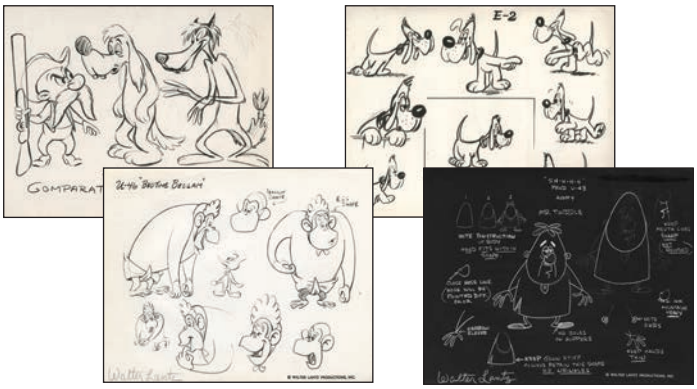


219. WALTER LANTZ SIGNED ANDY PANDA BOOK, PHOTOGRAPHS OF LANTZ WITH REAL PANDA AT ZOO AND OTHER EPHEMERA. *Life Begins for Andy* Panda, Story and illustrations by Walter Lantz, Rand McNally & Company, Chicago, 1940. Illustrated paper covered boards, approx. 40 pages, 5 ½ in. x 6 ½ in., with original Walter Lantz Andy Panda illustration in blue ink on the front pastedown endpaper, inscribed by *"To Gracie, with Love, Andy & Malyo,"* by Walter Lantz. Includes 7 gelatin silver 8 in. x 10 in. prints of Walter Lantz (and presumably first wife, Doris Hollister) with a real panda bear cub at the Chicago Zoo and other locations, a pair of signed Walter Lantz printed color book illustrations, and 20+ 8 in. x 10 in. stills from *Andy Panda* cartoon shorts. **$300 – $500**





220. WALTER LANTZ WOODY WOODPECKER SUIT. Extensively used Woody Woodpecker suit used for every Walter Lantz personal appearance including parades, TV shows such as the Michael Douglas Show, USO appearances, Lantz' Walk of Fame star dedication ceremony, etc. Custom made by the company Rochu, the one-piece suit has rear zipper closure and is constructed of blue polyester blend with white faux fur at the cuffs and chest and black padded tail. Includes white gloves, feet and head which is constructed of red faux fur, plastic eyes and resin beak with integral helmet for sitting on actor's head. From the collection of Walter Lantz and signed on the beak by Lantz in black ink, *"Walter Lantz."* Some minor cracking on the beak; otherwise, Very good condition. **$300 – $500**



221. 10 ORIGINAL PRODUCTION PHOTOSTAT MODEL SHEETS FOR WALTER LANTZ PRODUCTIONS CHARACTERS, SIGNED BY WALTER LANTZ. Collection of 10 original production Photostat model sheets for various Walter Lantz Productions characters including: *Bedtime Bedlam* (1955), a chimp, *Square Shootin' Square* (1955), *The Dog That Cried Wolf*, (1953) (2), Milo Dog, Mr. Twiddle, Tree Medic, Playful Pelican (1948), and Zampa. On leaves of paper measuring approx. 8 in. x 10 in. to 11 in. x 14 in. Each signed by Walter Lantz. **$200 – $300**



222. WALTER LANTZ WOODY WOODPECKER SIGNED DRAWING AND BOB CLAMPETT BEANIE AND CECIL ANIMATION ITEMS. Walter Lantz drawing of Woody Woodpecker TV ratio layout drawing, accomplished in pencil on a 11 in. x 14 in. leaf of graph animation paper. Signed *"Walter Lantz"* in black ink at the lower margin. In addition a signed 8 in. x 10 in. color photograph of Walter Lantz with a toy Woody on his shoulder (the toy Woody is included) and 5-pg folio music staff paper for a Walter Lantz production with various cues noted for the sequence. Together with a Bob Clampett family Christmas card from 1979 and signed Bob Clampett color print featuring Beany, Cecil and other characters. **$200 – $300**



223. COLLECTION OF SIGNED ANIMATION ITEMS, SIGNED BY WALTER LANTZ WITH ORIGINAL WOODY WOODPECKER DRAWING, WARD KIMBALL, GRIM NATWICH, FRANK THOMAS AND OTHERS. Belgian "Festival de Dessing Animes en couleurs de Walter Lantz avec Woody Woodpecker & Chilly Willy" color poster, measuring 14 ¼ in. x 21 ½ in., with an original signed Walter Lantz drawing of Woody at the top right, additionally signed by Gracie Lantz, Grim Natwick, Cal Howard and others. Together with a 1980 International Animated Film Society Awards Banquet program cover signed by Walter Lantz, Ward Kimball, Ray Bradbury, Frank Thomas, Grim Natwick, Daws Butler, Michael Maltese, Willie Ito, Steve Bosustow, Gracie Lantz, Paul Julian, Bill Hurtz, Bill Melendez, Carl Urbano and many others. Includes a color lithograph of Bettie Boop dancing signed by Bettie Boop creator, Grim Natwick, and Mae Questel. **$300 – $500**



224. COLLECTION OF WALTER LANTZ ACADEMY AWARD MATERIAL INCLUDING HAND-DRAWN ANIMATION SEQUENCE OF WOODY WOODPECKER. Collection of Walter Lantz material for the 51st Academy Awards, presented on April 9, 1979, including a 4-pg outline for Lantz' special Academy Honorary Award which bears hand-drawn storyboards for the presentation sequence. This was the first Academy Award to feature an animation sequence. Includes handwritten proposal ideas for the sequence, 8 x 10 in. photographs of Lantz accepting the award, personal photos of the Oscar and original 6 ½ in. x 9 in. Woody and Winnie Woodpecker with Oscar artwork accomplished in ink and gouache. **$300 – $500**



225. COLLECTION OF ORIGINAL WALTER LANTZ PRODUCTIONS PHOTOGRAPHS, ONE SIGNED AND EMBELLISHED WITH ORIGINAL WOODY WOODPECKER ARTWORK. Seven (7) gelatin silver 8 in. x 10 in. prints featuring Walter Lantz and portraits of his Productions staff members. One photograph features Walter and Grace Stafford, voice of Woody Woodpecker from 1950-1990, with an original drawing of Woody mounted on the microphone. Two of the prints are signed by Lantz. **$200 – $300**



226. ORIGINAL PRODUCTION CEL OF WOODY WOODPECKER. Original production cel of Woody Woodpecker holding an Italian-language comic book on a "Walter Lantz" stamped background. Comic book is a paper clipping embellished with hand-painted pages at the upper corner. Measures 9 ½ in. x 11 ½ in., Woody measures 5 ¾ in. x 9 in. **$200 – $300**



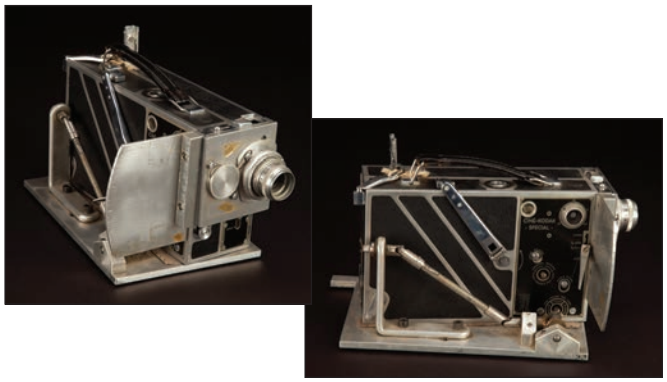
227. COLLECTION OF EARLY WALTER LANTZ PHOTOGRAPHS SOME FEATURING DINKY DOODLE. Collection of seven (7) gelatin silver and sepia 8 in. x 10 in. prints, most double-weight, four featuring Walter Lantz in live-action sequences with the animated characters he created, Dinky Doodle and Weakheart. Lantz is pictured playing guitar and painting while interacting with his characters. Exhibit slight handling wear; otherwise,Very good. Includes a printed Bray Productions advertisement for Dinky Doodle's debut. Wonderful group of original photographs from Lantz' early animation career. **$300 – $500**



228. WILLIAM GARITY WALTER LANTZ PRODUCTIONS ANIMATION PATENT MATERIAL. Collection of William Garity/Walter Lantz Productions notarized patent material for an "Adjustable Punching Device" and a "Method of and Means for Producing Stereoscopic Animated Cartoons." Dated November 2, 1953 and signed by William Garity. In 1941 William Garity left Walt Disney Studio where he had been instrumental in revolutionizing sound and camera techniques of early animated feature films, to serve as vice president and production manager of Walter Lantz Studios. Includes handwritten notes on his personal letterhead and a 1961 *The Woody Woodpecker Show* Sequence and Dialogue Continuity script. **$200 – $300**



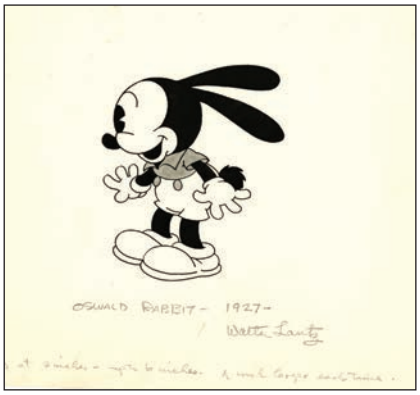
229. WOODY WOODPECKER PLUSH TOY SIGNED BY WALTER LANTZ, BEANY PLUSH TOY SIGNED BY DAWS BUTLER AND BOB CLAMPETT. Large Woody Woodpecker plush toy measuring approx. 18 in. long signed in black ink by Walter Lantz. Includes a Beany plush toy with rubber head, measuring approx. 11 in. long, signed by series creator Bob Clampett and Daws Butler, voice of Beany. Exhibit slight soiling and wear. **$200 – $300**



230. WALTER LANTZ' PERSONAL CINÉ-KODAK SPECIAL ANIMATION CAMERA. This is Walter Lantz' personal Ciné-Kodak Special 16mm movie camera with special modifications by the Universal Camera Dept. to allow dissolve and fade operations specifically for stop-motion animation. Lantz was particularly proud of this camera and he carried it with him extensively through his trip through Europe. Equipped with a custom aluminum mounting plate on the base and custom frame crank handle extension incorporating helical gears and many other modifications. Measures 10 in. long x 6 ½ in. wide x 6 in. tall and weighs 11 pounds. **$300 – $500**



231. COLLECTION OF ORIGINAL VINTAGE PHOTOS OF WALT DISNEY AND DISNEY W/ GEORGE PAL AND WALTER LANTZ. Collection of 20 vintage gelatin silver glossy 8 in. x 10 in. prints, five featuring a excited Walt Disney during a meeting circa late 1930s. The others were taken November 19, 1954 during a 25th Anniversary Award Presentation for Walter Lantz at Universal Studios with his colleagues and friends, Walt Disney (presenting the award to him), George Pal and Steve Bosustow. A wonderful group of original photographs of these important animation pioneers. **$300 – $500**

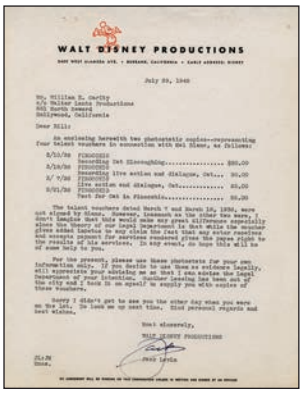


232. OSWALD THE RABBIT ORIGINAL DRAWING SIGNED BY WALTER LANTZ. Wonderful original drawing of one of Walter Lantz' early animated successes, Oswald the Rabbit. Accomplished in ink and animator's gouache on an approx. 8 in. x 8 in. leaf of illustration board, Oswald measures 3 ¼ in. x 4 in. Signed in pencil, *"Walter Lantz,"* along the lower margin. **$200 – $300**



233. Early Walter Lantz original artwork signed and dated 1921. Early Walter Lantz original artwork featuring a trio of frantic band members furiously playing their instruments. Accomplished in ink and animator's gouache on a 10 ¼ in. x 13 in. leaf of illustration paper. Signed *"Walt Lantz"* in a stylized script at the lower right corner and dated *"21."* Exhibits smudging and soiling and a few short edge tears at the margins. A wonderful original Lantz drawing from the dawn of his animation career. **$300 – $500**




WALT DISNEY PRODUCTIONS

234. Original artwork of Mel Blanc with WB cartoon characters and newspaper on Mel Blanc vs. Walter Lantz ruling. Original artwork featuring Mel Blanc surrounded by the Warner Bros. cartoon characters he did the voices for: Porky Pig, Sylvester, Tweety Bird, Daffy Duck, Bugs Bunny and Speedy Gonzales. Accomplished in ink, graphite and gouache on a 12 in. x 16 in. leaf of illustration board, image measures approx. 8 ¼ in. x 12 in. Includes a *Los Angeles Daily Journal* newspaper from 1949 regarding a ruling in favor of Mel Blanc in Mel Blanc vs. Walter Lantz. Mel Blanc sued Lantz for half a million dollars, claiming that Lantz had used his voice in various later cartoons without his permission. The judge, however, ruled against Blanc, saying that he had failed to copyright his voice or contributions. Even though Lantz had won the case, he paid Blanc the money in an out-of-court settlement when Blanc filed an appeal, and went off to search for a new voice for Woody Woodpecker. In addition, a TLS from Jack Lavin to William Garity concerning payment vouchers for Blanc's voice acting in *Pinocchio.* **$400 – $600**



235. Toy carrot signed by Chuck Jones, Friz Freleng, Virgil Ross, Mel Blanc and others. Toy carrot of orange fabric over rigid foam with a green fabric "greens" at the top. Signed in black ink by 8 animation legends: Mel Blanc, Dick Thomas, Chuck Jones, Bob Bransford, Hal Geer, Virgil Ross, Friz Freleng, Norm McCabe. Measures 16 in. long overall. **$400 – $600**



236. Mel Blanc's desk effects. Desk effects belonging to Mel Blanc including an elaborately tasseled fez festooned with faux jewels with internal label "Mel Blanc," pair of Rolodexes engraved with Mel Blanc's name/initials, engraves sword-shaped plaque from Nile Temple, Bugs Bunny desk plaque, pewter bowl, Bugs Bunny engraved metal plaque and chunk of signed Hollywood Walk of Fame star. **$200 – $300**



237. Paul Winchell signed Winnie the Pooh and Tigger print. Color print on board measuring 14 in. x 19 in. featuring Tigger on top of Winnie the Pooh. Signed in black ink, "Paul Winchell." Winchell's later career included a great deal of voice acting for animated cartoons, notably for Disney and Hanna-Barbera. For Disney, Winchell was best known for voicing the character of Tigger and won a Grammy Award for his performance in *Winnie the Pooh and Tigger Too* (Disney, 1974). Frame removal remnants on the verso. **$200 – $300**



238. Collection of signed material including Clarence Nash, Roy Rogers, Stan Freberg, etc. Collection of autographs and signed material including a lobby card for The Golden Stallion and Roy Rogers Double R Bar Ranch, both signed and inscribed *"Roy Rogers and Trigger,"* Bill Williams signed promo for *The Adventures of Kit Carson*, vintage 8 in. x 10 in. glossy photograph of Clarence Nash and Walt Disney standing next to an unidentified woman holding a Mynah bird, signed by Clarence Nash; original drawing of Peter Henlein's "Taschenuhr," regarded as the first portable watch, accomplished in graphite, charcoal and crayon; *The Best of the Stan Freberg Shows Vol. 2 LP* inscribed by Stan Freberg. **$200 – $300**





239. PAIR OF VINTAGE MR. MAGOO PLUSH TOYS. Pair of vintage Mr. Magoo toys including an Ideal Toy Corp. plush toy measuring 13 in. tall with felt and corduroy clothes and buttons and rubberized plastic head. Exhibits some paint loss on the head, moth holes on the back of the clothing. Also includes a large plush Mr. Magoo in baseball uniform measuring 16 in. tall wearing a felt hat, baseball glove and Styrofoam ball. Signed by Leo Salkin in black ink. **$200 – $300**







240. GUMBY, POKEY AND BLOCKHEADS TOYS SIGNED BY ART AND GLORIA CLOKEY. Gumby and Pokey constructed of rubberized foam, produced by Lewco Toys, Ltd. © 1984. Measure approx. 11 in. tall. Also include two plush beanbag Blockheads measuring approx. 16 in. tall. Gumby is signed by Art Clokey only, the others by both Art and Gloria Clokey. **$300 – $500**



241. "ENGINEER BILL" STULLA SIGNED TRAY. 9 in. x 12 in. fiberglass souvenir tray for the KHJ-TV children's television show, *Cartoon Express*, hosted by Engineer Bill from 1954-1966. In addition to showing cartoons, the show included the game "Red Light, Green Light" where children were given glasses of milk which they would drink when the announcer said "green light," stopping when he said "red light." Signed "from Engineer Bill" in blue ink at the top edge. Bill Stulla won two Emmy Awards for *Cartoon Express*. **$200 – $300**





242. MEL BLANC'S PERSONAL WARNER BROS. WOODEN DIRECTOR'S CHAIR. Wooden director's chair measuring 36 in. tall x 22 in. wide x 16 in. deep with "WB" logo on the chairback and vinyl lettering "Mel Blanc." Also includes a vinyl appearance banner measuring approx. 12 ft. long that reads, "Bugs Bunny Sat. Dec. 21." **$300 – $500**



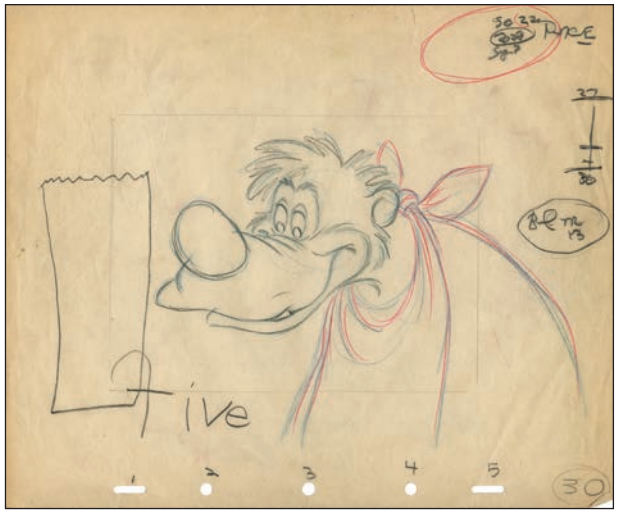
243. ORIGINAL PRODUCTION DRAWING OF WOODY WOODPECKER FOR COMIC BOOK COVER. Wonderful original production drawing of Woody Woodpecker made for a 1950s Woody Woodpecker comic book. Accomplished in pencil on a 9 ½ in. x 12 in. leaf of animation paper. Image size is 7 in. x 8 ½ in. **$300 – $500**



244. Plaster bust of Walt Disney by Walter Lantz' brother, Michael. Wonderful artist proof bust of Walt Disney in plaster by Walter Lantz (1908-1988). Commissioned for an exhibit of Ten Great Americans, this impressive display piece measures 18 in. tall x 14 in. wide x 9 in. deep and weighs approx. 20 pounds. The artist proof was used to prepare for the final bronze casting of the piece that went on display. **$300 – $500**



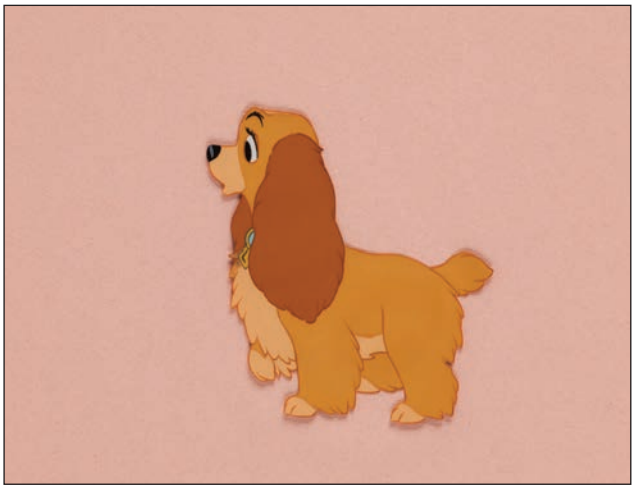
247. Production cel of Tony from *Lady And The Tramp*. (Walt Disney, 1955) Production cel of Tony originally sold at Disneyland and still in the original mat with the Disneyland Gold Label on the back. The cel was trimmed at the studio to 10 in. x 7 in., image measuring 6 in. x 4 ½ in. **$300 – $500**



245. Original production drawing of Br'er Bear from *Song of the South*. (Walt Disney, 1946) Rare original production drawing of Br'er Bear accomplished in colored pencil and graphite on a 10 in. x 12 in. leaf of animation paper. The animation paper has additional drawings and tracings that were added at a later date, possibly by a child, but the image is untouched and in excellent shape. 1 in. tear at top edge, minor handling. **$400 – $600**



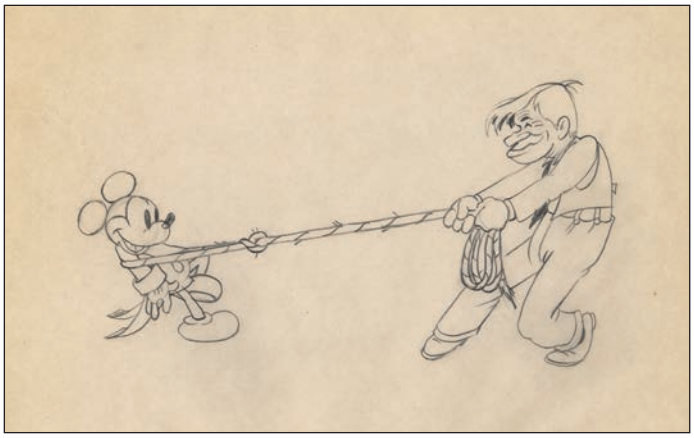
248. Production cel of Jock from *Lady And The Tramp*. (Walt Disney, 1955) Production cel of Jock originally sold at Disneyland and still in the original mat with the Disneyland Gold Label on the back. The cel was trimmed at the studio to 9 in. x 11 ¾ in., image measures 3 ½ in. x 4 ¼ in. **$200 – $300**



246. Production cel of Lady from *Lady And The Tramp*. (Walt Disney, 1955) Production cel of Lady originally sold at Disneyland and still in the original mat with the Disneyland Gold Label on the back. The cel was trimmed at the studio to 6 in. x 7 ½ in., image measuring 3 ¼ in. x 2 ¾ in. **$300 – $500**



249. Original production cel of Flora from *Sleeping Beauty*. (Walt Disney, 1959) Original production cel of Flora, one of the good fairies from *Sleeping Beauty*. The large image was originally sold at Disneyland and is still in the original mat with gold Disneyland label on the verso. The trimmed cel measures 7 ½ in. x 10 in., Flora measures 5 ½ in. x 6 ½ in. **$400 – $600**



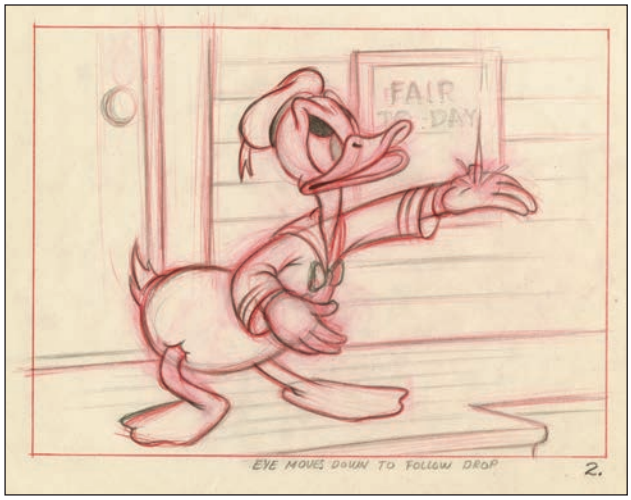
250. MICKEY'S GALA PREMIER PRODUCTION DRAWING WALT DISNEY STUDIOS 1933. (Walt Disney, 1933) Excellent production drawing featuring Mickey and Will Rogers. The untrimmed animation paper measures 9 ½ in. x 12 in., image size is 4 ½ in. x 8 in. Slight toning along margins. **$300 – $500**



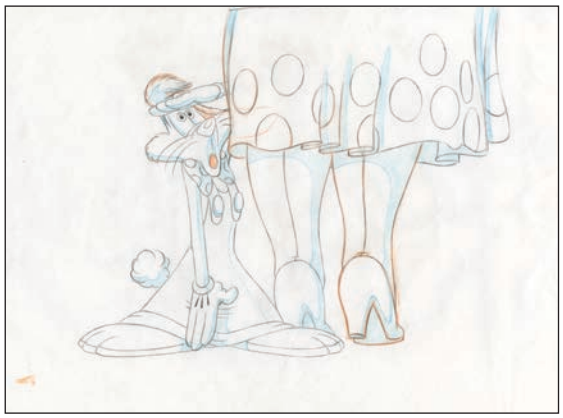
251. TOM OREB DONALD DUCK NASH-RAMBLER COMMERCIAL CEL & PRODUCTION BACKGROUND. Circa 1955. Extremely rare black & white production cel and production background from a Nash-Rambler commercial. Although extremely popular, Disney characters were rarely used for TV commercials outside of the Disney Studio. Tom Oreb designed this stylized Donald Duck specifically for the TV commercial. The entire cel and background measure 12 ½ in. x 16 in., the cel image measures 8 ½ in. x 11 ½ in. **$300 – $500**



252. PRODUCTION CEL OF OWL FROM *SO DEAR TO MY HEART*. (Walt Disney, 1948) Beautiful production cel of the Owl (one of only two animated characters in the film), from *So Dear To my Heart*. The cel was trimmed at the studio and placed on a studio prepared background with hand lettered mat and "original WDP" stamp. The studio certificate is still attached to the verso. The entire piece measures 14 in. x 13 in. with a 6 ¾ in. diameter mat opening. **$300 – $500**



253. DONALD DUCK LAYOUT DRAWING 1940S. Beautifully detailed 1940s original layout drawing from an unknown Donald Duck short. Production notation *Eye moves down to follow drop 2.* written along lower margin. Accomplished in graphite and red pencil, the untrimmed animation paper measures 10 in. x 12 in. The image size is 7. ¼ in. x 9 ¾ in. **$300 – $500**



254. *WHO FRAMED ROGER RABBIT* PRODUCTION PAN DRAWING. (Disney/Amblin, 1988) Fantastic production drawing of Roger from *Who Framed Roger Rabbit*. Accomplished in graphite and colored pencil, the untrimmed animation paper measures 12 ½ in. x 21 in. and the image size is 9 in. x 11 ½ in. **$200 – $300**



255. *WHO FRAMED ROGER RABBIT* PRE-PRODUCTION CEL OF ROGER. (Disney/Amblin, 1988) Rare pre-production cel of Roger Rabbit. The initial design of Roger Rabbit was for a more "Tex Avery" style character. Test animation that was combined with live-action to help pitch the feature to the studio was produced. This is an original production cel from that test. The untrimmed animation cel measures 12 ½ in. x 16 in. with an image size of 10 ½ in. x 9 in. **$200 – $300**



256. Happy dwarf production cel from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Charming production cel of Happy the dwarf. Cel is trimmed and applied to a woodgrain background with airbrushed effects as prepared by Courvoisier Galleries. Measures approx. 5 ¼ in. x 5 ½ in. **$1,500 – $2,000**



257. Original production layout drawing of Snow White from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Original production layout drawing of Snow White. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper, image size is 6 in. x 6 ¾ in. Faint toning at the margins. **$400 – $600**



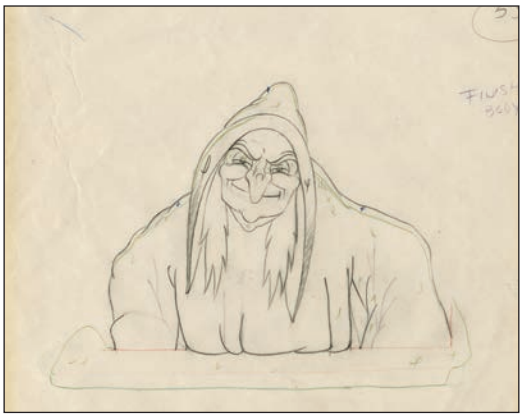
258. Original production storyboard of the Seven Dwarfs from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Original early production storyboard featuring all of the Seven Dwarfs accomplished in pencil on a 4 ¼ in. x 4 ¾ in. leaf of animation paper, image size is approx. 1 ½ in. x 1 ¾ in. Handwritten production notations, *"Sc. 2 Seq 5-B, Sniff, Sniff, Sniff, Sniff, Etc. Ahh——Soup!"* in the margins. Faint toning, pinholes at corners. **$400 – $600**



259. Original production layout drawing of Snow White and Dopey from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Charming original production layout drawing featuring Snow White kissing Dopey on the forehead. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper, image size is 6 in. x 6 ¾ in. Faint toning at the margins and handwritten production notations at the lower right corner. **$1,000 – $1,500**

260. Evil Queen original production drawing from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Original production drawing featuring the Evil Queen seated on her throne. Accomplished in pencil on a trimmed leaf of animation paper measuring approx. 8 in. x 10 ¼ in., image size is 7 ¾ in. x 8 ½ in. Faint toning at the margins. **$1,500 – $2,000**





261. Wicked Witch original production drawing from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Original production drawing featuring the Wicked Witch scowling. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image size is 6 in. x 8 in. Production rubberstamp at lower left corner, handwritten production notations at the upper right. Faint toning at the margins. **$400 – $600**



262. Set of 7 Courvoisier production setups of Dwarfs from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Many collectors have tried, but finding one production cel of each Dwarf in the classic Courvoisier Galleries woodgrain setup is so difficult that the Disney Company made a Limited Edition set to satisfy demand. Here are all seven Dwarf production cels as prepared and sold by Courvoisier Galleries in 1938. Each dwarf is trimmed and applied to a Courvoisier woodgrain background with airbrushed effects. Backgrounds measure 6 in. and 8 in. square, Dwarfs measure approx. 3 in. x 4 in. A truly rare opportunity to acquire all seven Dwarfs. **$15,000 – $20,000**



263. Snow White production Courvoisier setup from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Wonderful production cel of Snow White as she recoils from the Wicked Witch's offer of an apple. Cel is trimmed and applied to a woodgrain background with airbrushed effects as prepared by Courvoisier Galleries. Background measures 8 in. square, Snow White measures approx. 3½ in. x 5½ in. **$4,000 – $6,000**



264. Wicked Witch Production Courvoisier setup from *Snow White and the Seven Dwarf*. (Walt Disney, 1937) Wonderful production cel of the evil Hag as she offers Snow White an apple. Cel is trimmed and applied to a woodgrain background with airbrushed effects as prepared by Courvoisier Galleries. Background measures 6 in. square, Witch measures approx. 3½ in. x 4½ in. **$5,000 - $7,000**



265. Wicked Queen production Courvoisier setup from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Fantastic production cel of the Wicked Queen. Cel is trimmed and applied to an airbrushed background as prepared by Courvoisier Galleries. Background measures 8 in. square, Queen measures approx. 5 in. tall. **$8,000 – $12,000**



266. Prince Charming production Courvoisier setup from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Production cel of Prince Charming. Cel is trimmed and applied to a woodgrain background with airbrushed effects as prepared by Courvoisier Galleries. Background measures 6 in. square, Prince measures approx. 4 in. tall. **$4,000 – $6,000**



267. Huntsman production Courvoisier setup from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Extremely rare production cel of the Huntsman. Cel is trimmed and applied to a woodgrain background with airbrushed effects as prepared by Courvoisier Galleries. The Hunstman only appears briefly in the film thus cels of this character are rare. Background measures 8 in. square, Huntsman measures approx. 7½ in. tall. **$3,000 – $5,000**



268. Forest Animals production Courvoisier setup from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Production cel of Forest Animals. Cel is trimmed and applied to a woodgrain background with airbrushed effects as prepared by Courvoisier Galleries. Background measures 6 in. square, Animals measure approx. 3½ in. x 5 in. **$600 – $800**



269. Original Disney Vultures Courvoisier animation cel from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Beautiful production cel of the Vultures. The cels have been trimmed to image and applied to a woodgrain background as prepared by Courvoisier Studios. These particular characters are some of the hardest to find as they only appear on screen briefly. Background measures 6 in. square, Vultures measure approx. 4 in. x 4½ in. **$1,000 – $1,500**



270. Snow White and Dwarfs original production layout drawing from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Original production layout drawing featuring Snow White and three Dwarfs. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image size is 7 ½ in. x 9 ½ in. Handwritten production notations at the lower margin, *"Snow White bids Dwarfs farewell."* Faint toning at the margins, rusty paperclip impressing at top edge. **$1,000 – $1,500**



271. Raven, skull, and candle from *Snow White and the Seven Dwarfs*. (Walt Disney, 1937) Fantastic Courvoisier setup featuring three very scarce images of the Raven, skull, and candle from the Wicked Witch's lair. Placed on an airbrushed background as prepared by Courvoisier Galleries. Background measures 12 in. square. **$4,000 – $6,000**



272. *Snow White* layout drawing of tree in woods. (Walt Disney, 1937) Beautiful detailed layout of the forest from *Snow White And The Seven Dwarfs* by an unknown artist. The 5-peg animation paper measures 10in. x 12 in. **$600 – $800**

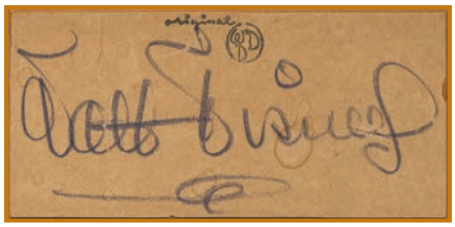


273. *Snow White and the Seven Dwarfs* original production drawing. (Walt Disney, 1937) Pencil drawing of Snow White accomplished in graphite and colored pencil with production notations in red and rubber stamp at lower right corner. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 5 ¾ in. in. x 6 ½ in. **$800 – $1,000**



274. *Snow White* layout drawing by Ferdinand Horvath. (Walt Disney, 1937) Ferdinand Horvath, a Hungarian immigrant and book illustrator, was born in 1891. From 1934-1937, he worked at the Disney Studios on advertising, illustrations for a pop-up book, painting backgrounds, character layout designs and gags for over 50 *Silly Symphonies* and Mickey Mouse shorts. His layout drawings are extremely detailed and highly sought after by collectors. This particular layout drawing for *Snow White and the Seven Dwarfs* features an amazingly detailed forest and an image of Snow White. Beautifully rendered in graphite, the artwork is on 5-peg 9 ½ in. x 12 in. paper, and is signed *"Horvath"* at the lower right corner. **$4,000 – $6,000**





275. Original production cel of the Evil Queen from *Snow White and the Seven Dwarfs* with Walt Disney signature. (Walt Disney, 1959) Incredible original production cel from one of the most haunting scenes from *Snow White and the Seven Dwarfs*. After learning of Snow White's beauty, the Evil Queen instructs the Huntsman to find her, kill her and place her heart in an ornate box. Here is the original hand-painted cel measuring 8 ¼ in. x 10 ¼ in. and applied to a custom hand-painted background as prepared by Courvoisier Galleries. Image of the Queen measures 6 in. x 8 in. Accompanied by a 2 in. x 4 ¼ in. portion of the original mat signed in blue pencil, *"Walt Disney."* The card is stamped "WDP" and tipped to a slightly larger piece of foamcore. **$20,000 – $25,000**



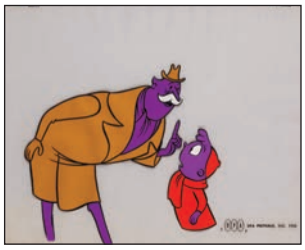
276. ORIGINAL PRODUCTION CEL OF DEER FROM *SNOW WHITE AND THE SEVEN DWARFS*. (Walt Disney, 1937) Original production cel featuring a deer loaded with clothes with a chipmunk on its back on a hand-painted background as prepared by Courvoisier Galleries. Measures 8 in. x 8 ¾ in. Walt Disney labels on the verso. **$1,000 – $1,500**



277. UPA STUDIOS *MADELINE* CEL AND PRODUCTION BACKGROUND. (UPA, 1953) Excellent production cel featuring Madeline and her school mates with the matching hand-painted production background. The cel measures approx. 9 ¼ in. x 10 ¼ in. **$1,000 – $1,500**



278. *GAY PURR-EE* UPA PRODUCTION CEL. (UPA, 1962) Original production cel featuring Jaune-Tom and Robespierre on a color copy background. The cel measures approx. 10 in. x 12 ½ in. **$300 – $500**





279. *GERALD MCBOING-BOING* UPA PRODUCTION CELS. (UPA, 1951) Pair of production cels from this Academy Award-winning animated short featuring Gerald McBoing-Boing, the boy who could only talk in sound effects, and other characters. The cels measure approx. 10 in. x 12 ½ in. **$300 – $500**





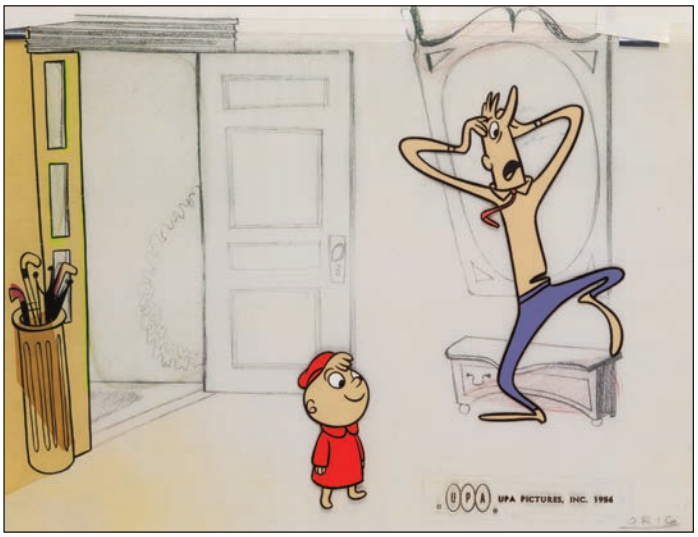


280. DICK TRACY AND MR. MAGOO THREE CELS. (UPA, 1960s)Trio of Dick Tracy and Mr. Magoo production cels from the 1960s TV series. The cels measure approx. 10 in. x 12 ½ in. **$200 - $300**





281. FIRST MR. MAGOO CARTOON, *RAGTIME BEAR*, PRODUCTION CEL PLUS PAIR OF *UNCLE SAM MAGOO* DRAWINGS. (UPA, 1949) Original production cel for the first Mr. Magoo cartoon short, *Ragtime Bear*. The cel measures approx. 10 in. x 12 ½ in. Together with a pair of original model drawings for *Uncle Sam Magoo* (1970) accomplished in pencil on leaves of 10 in. x 12 in. illustration paper. **$300 – $500**



282. *GERALD MCBOING-BOING* UPA PRODUCTION CEL. (UPA, 1951) Original production cel from this Academy Award-winning animated short featuring Gerald McBoing-Boing, the boy who could only talk in sound effects. The cel measures approx. 10 in. x 12 ½ in. and placed on a color copy background. **$1,000 – $2,000**

283. UPA Studios *Magoo's Puddle Jumper* original cel and background. (UPA, 1956) Excellent production multi-cel setup featuring Mr. Magoo and Waldo being chased by a motorcycle cop with a hand-painted production background from the Academy Award-winning short *Magoo's Puddle Jumper*. Framed. Entire piece measures 17 ½ in. x 26 in. with an 8 in. x 16 ½ in. mat opening. **$800 – $1,200**







284. Pair of original production *Mr. Magoo* cels, one with original production background signed by Stephen Bosustow. Pair of original production cels from a GE commercial featuring Mr. Magoo, one with production hand-painted background, the other signed in ink by creator Stephen Bosustow. Includes an original layout drawing of Mr. Magoo accomplished in colored pencil on a 10 ½ in. x 12 ½ in. leaf of MGM Animation/Graphics pegged animation paper. **$200 – $300**

285. Original production background concept and model cel from *An American Tail: Fievel Goes West*. (Universal/Amblin, 1991) Beautiful original hand-painted background color key and model cel featuring Fievel from the film *An American Tail: Fievel Goes West*. Pre-production artwork from this feature is extremely rare. Background measures 6 in. x 18 ½ in. **$2,000 – $3,000**

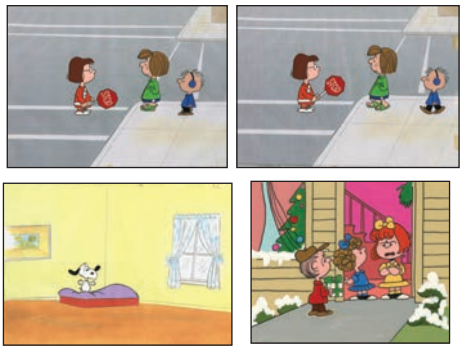




286. Charlie Brown Christmas original panoramic cel and original production background from *A Charlie Brown Christmas*. (UFS, 1965) Amazing panoramic production cel and original production background from the classic 1965 TV Special, *A Charlie Brown Christmas*. One of the most beloved and recognizable animated productions ever done, this cel and background features Charlie Brown helping to write his sister's long-winded letter to Santa, then running off after her request to "…just send money…$10s and $20s." This indelible image is an iconic part of TV history and pop culture. Artwork from this special is extremely rare, and matching cel and background setups have not appeared on the market in over a decade. Measures 10 ½ in. x 23 ½ in. and housed in a custom archival mat. **$10,000 – $15,000**



287. CHARLES SCHULZ ORIGINAL LARGE DRAWING OF CHARLIE BROWN SIGNED. Fantastic Charles Schulz original drawing of Charlie Brown accomplished in charcoal on an approx. 11 in. x 14 in. leaf of illustration paper. The drawing is boldly inscribed along the lower margin, *"for Diane, Charles Schulz."* Framed and matted and perfect for display. **$4,000 – $6,000**





288. LOT OF 5 PEANUTS CELS FROM VARIOUS 1980S AND 1990S. Collection of five (5) original production cels featuring *Peanuts* characters including Snoopy, Peppermint Patty, Marcy and others. The untrimmed cels measure approx. 10 in. x 13 in. with color copy backgrounds. Handwritten notations at the lower edges. **$500 – $700**



289. KEY MATCHING CELS AND PRODUCTION BACKGROUND FROM *A CHARLIE BROWN CHRISTMAS*. (UFS, 1965) Amazing panoramic production background with the key matching production cels from the classic 1965 TV Special, *A Charlie Brown Christmas*. One of the most beloved and recognizable animated productions ever done, this cel and background features Charlie Brown standing at Lucy's Psychiatric Help booth. This indelible image is an iconic part of TV history and pop culture. Artwork from this special is extremely rare, and matching cel and background setups have not appeared on the market in over a decade. Measures 10 ½ in. x 23 ½ in. and housed in a custom archival mat. **$15,000 – $20,000**



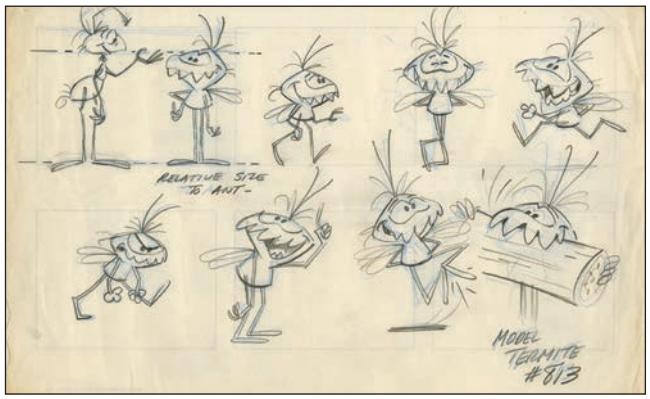
290. ORIGINAL CHARLES SCHULZ *PEANUTS* 4-PANEL COMIC STRIP ARTWORK FROM 1963. Wonderful original *Peanuts* comic strip artwork by Charles Schulz featuring Linus and Charlie Brown inspired by Schulz appointment as PTA president at his childrens' school. Accomplished in pen and ink on a 7 ½ in. x 28 in. leaf of 2-ply illustration board, each panel measures 5 ½ in. x 6 ½ in. Dated *12-18* [1963] and signed vertically *Schulz* in the lower right corner of the last panel. Inscribed by Schulz in blue ink along the top margin, *"For Lowell, To bring back memories on cold winter nights – Every best wish – Sparky."* Schulz signed his comic art to friends as "Sparky." One faint vertical fold at the center, not affecting the artwork. Exhibits only faint smudges in the margins. Fine condition. In 1962-1963 Schulz became PTA president of his childrens' school, Pinecrest School in Sebastopol, California. During every monthly meeting a chapter from the Bible was quoted and a song was sung that fit the scripture. The PTA meetings that year were well attended drawing standing room only crowds because of his popularity and the humorous way he ran the meetings. Inscribed to the PTA's spiritual advisor and accompanied by a LOA from him. **$20,000 – $30,000**



291. ***The Ren & Stimpy Show*** **complete storyboard for the episode, "Stimpy's Fan Club."** (Spümcø, 1991-1996) Complete 135 page storyboard for the Season 2, Episode 10, "Stimpy's Fan Club." 71 pages are accomplished completely by hand in pencil and ink and 64 pages incorporating studio Xerox panels embellished by hand, on 11 in. x 17 in. leaves of Spümcø-branded animator's illustration paper. The storyboard comprises the complete sequence of the episode from fade in to fade out. Includes 10 additional storyboards from other episodes. Housed in an original production 3-ring binder. Very good; with handling wear. **$200 – $300**



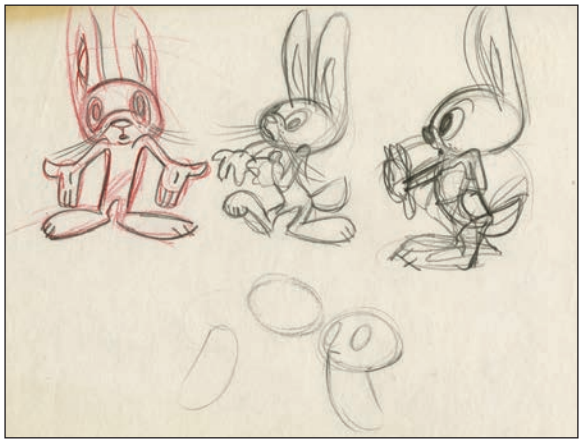
292. Dudley Do-Right, Snidely Whiplash and Nell Fenwick hand-painted scene cel signed by Jay Ward. Hand-painted scene cel featuring Dudley Do-Right, Snidely Whiplash and Nell Fenwick created and signed by Jay Ward. In the 1970s, Ward opened an emporium on Sunset Blvd. where fans of the shows he created could get these custom made cels. The cel has been placed on a color copy background **$200 – $300**



293. Pink Panther ***The Ant and the Aardvark*** **model drawing.** (DePatie-Freleng, 1969) Original model sheet of the Ant and the Termite. This model sheet is most likely from the first season episode, "Rough Brunch." The untrimmed animation paper measures 8 ¾ in. x 14 in. **$200 – $300**



294. Original production drawings of Superman by Curt Swan. Pair of original production drawings of Superman by Curt Swan accomplished in pencil on 9 ½ in. x 12 in. leaves of animation paper. Includes a production Photostat model sheet of Superman in a variety of poses. Very good; with handling. **$400 – $600**



295. Original Grim Natwick model drawing of Crusader Rabbit from ***Crusader Rabbit*****.** (Jay Ward, 1949) Original production model drawings by Grim Natwick of Crusader Rabbit from Jay Ward's *Crusader Rabbit*, the first animated series produced for Television. Accomplished in pencil on an 11 ½ in. x 14 in. leaf of animation paper. Some toning at margin extremities. **$400 – $600**



296. Original Grim Natwick model drawing of Rags from ***Crusader Rabbit*****.** (Jay Ward, 1949) Original production model drawings by Grim Natwick of Rags from Jay Ward's *Crusader Rabbit*, the first animated series produced for television. Accomplished in pencil on an 11 ½ in. x 14 in. leaf of animation paper. Some toning at margin extremities. **$400 – $600**





297. *Clutch Cargo* 6-pg comic book original art with original comic book. Elephant folio (14 in. x 17 in.), 6-pages, hand-drawn pen and ink comic artwork for the *Clutch Cargo* comic. Together with an original Feb. 1961 issue of *Jack and Jill* magazine which features this comic strip. **$1,000 – $1,500**



298. Original production cel of Dick York from *Bewitched*, signed by Dick York. Original production cel of Dick York holding a cat from the opening sequence of *Bewitched*. Measures 10 ½ in. x 12 in., Dick measures 3 ½ in. x 5 in. Inscribed in black ink, *"Best wishes, Dick York."* **$1,000 – $1,500**





299. Pair of original production network logo cels for CBS and ABC. Pair of original hand-painted network logo cels for ABC and CBS. The slightly trimmed cels measure approx. 9 ½ in. x 10 ¼ in., ABC cel features a hand-painted airbrushed background. **$400 – $600**

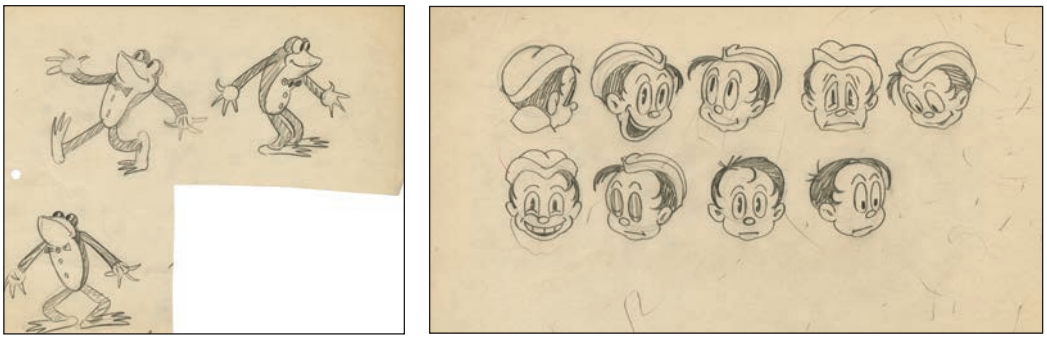


300. Original pan production multi-cel setup for Western Airlines commercial. Original production panoramic multi-cel setup for a Western Airlines commercial featuring a bird being attended to by servers atop a plane. Measures 10 ½ in. x 18 ¾ in. Extensive production notations along the lower edge and the verso of the background. **$200 – $300**

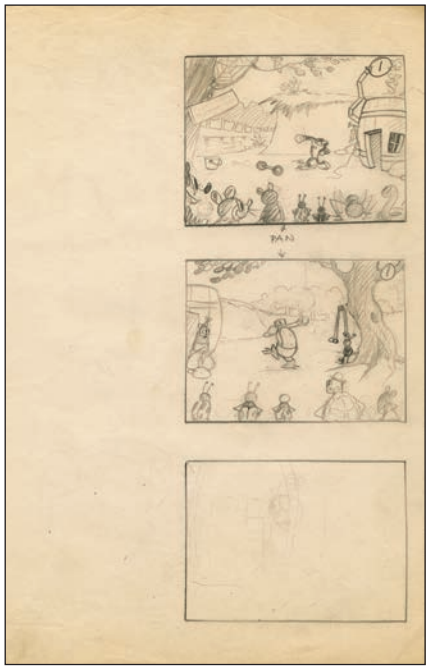




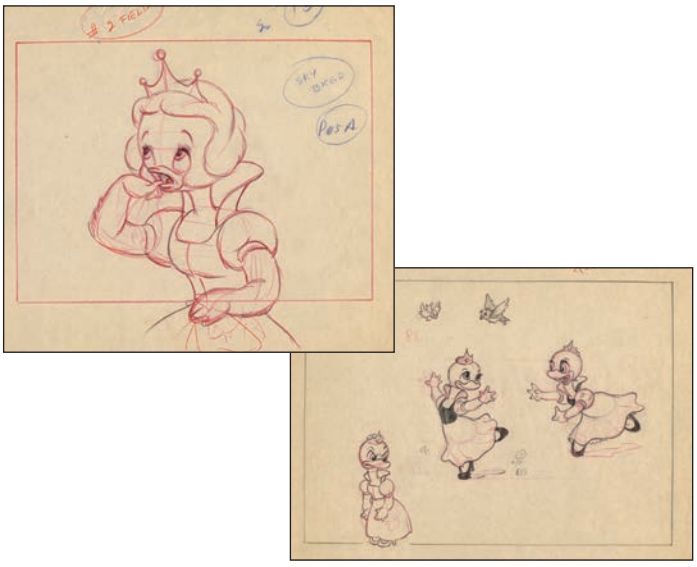
301. Bart Simpson panoramic multi-cel background setup from *The Simpsons*. (Fox-TV, 1989-) Excellent multi-cel setup with production cel background featuring Bart Simpson in "The Bartman" song sequence riding a cart through the Springfield Nuclear Power station. Entire piece measures 11 ½ in. x 55 in. **$400 – $600**



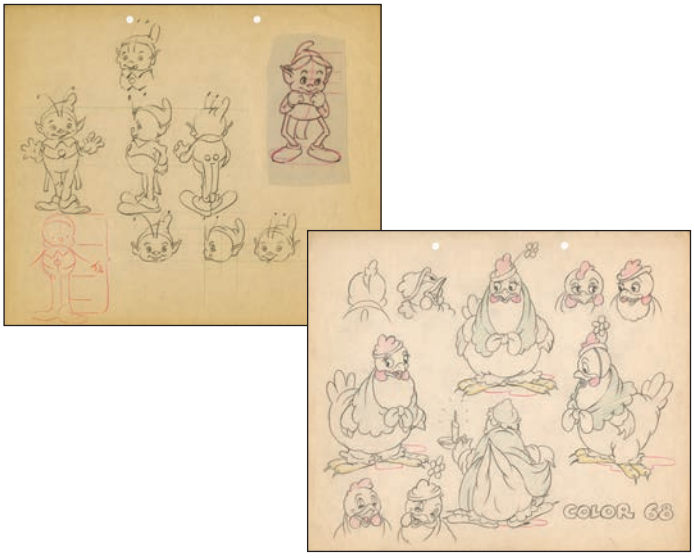
302. Flip The Frog and Willie Whopper model drawings. Original Ub Iwerks model drawing featuring one of Iwerks most successful characters, Flip the Frog, in a variety of poses. Accomplished in pencil on a 9 ½ in. x 12 in. leaf of animation paper. Together with a Willie Whopper model drawing of various facial expressions. Accomplished in pencil on 8 in x 9 ½ in. leaf of animation paper. Pinholes at corners. **$1,000 – $1,500**



303. Ub Iwerks Flip the Frog original storyboard for *Flying Fists*. (Iwerks, 1931) Original three-panel production storyboard from Ub Iwerks' *Flying Fists*, the second Flip the Frog cartoon. Accomplished in pencil on a 9 ½ in. x 12 in. leaf of animation paper. Some toning at margin extremities. **$400 – $600**



305. Original production layout drawings from *Gandy Goose*. (Terrytoons, 1940s) Pair of original production layout drawings from Terrytoons' *Gandy Goose* series of theatrical shorts. Accomplished in colored pencil on 9 ½ in. x 11 in. leaves of animation paper. **$400 – $600**



304. Columbia Studios original production model sheet of elf and production cel of chicken. (Columbia Studios, 1939) Original production model sheet of an elf character from the Color Rhapsody, *The Happy Tots.* Accomplished in graphite and colored pencil on a 10 ¼ in. x 12 in. leaf of animation paper. Slight toning at margins. Together with another Original Model Sheet from an unknown Columbia Studios Production with notation "Color 68." **$400 – $600**



306. Original color concept drawing of wolves from Terrytoons. (Terrytoons, 1940s) Wonderful color concept of two wolves approaching a cottage at night from an unknown Terrytoons Production. Accomplished in crayon on a 9 ½ in. x 11 in. leaf of animation paper. Tape remnants at corners. **$300 – $500**



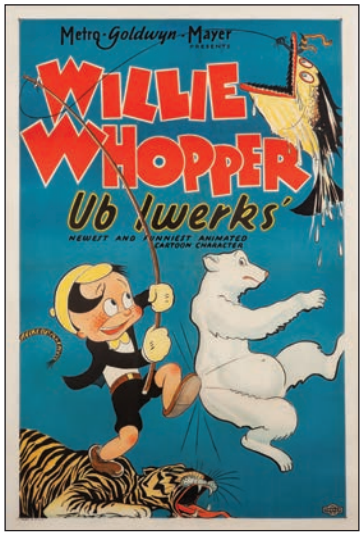
307. ***DINKY DOODLE IN EGYPT*** **WALTER LANTZ/BRAY STUDIOS 1926 ANIMATED-SHORT ONE-SHEET POSTER.** (Bray Studios, 1926) Original 26 ½ in. x 40 in. one-sheet poster with art by Clyde Geronimi, who was also Lantz's co-animator. Walter Lantz was one of the most prolific and innovative creative forces in the development of animated cartoons as an entertainment medium. Among his earliest work is the Dinky Doodle series (comprising 10 entries) which, like Walt Disney's "Alice" series of the same time period, mixed live action characters (generally Walter Lantz himself) with animated sequences. An exceedingly rare artifact from the infancy of animated film. On linen with typical, though very light professional retouching, Very Fine. **$1,000 – $1,500**



308. ***THE BIG SWIM*** **1926 ONE-SHEET POSTER FOR "MUTT & JEFF" ANIMATED-SHORT.** (Bud Fisher Film Corporation, 1926) Original 28 in. x 41 in. one-sheet poster. There were dozens of "Mutt & Jeff" cartoon shorts produced from Bud Fisher's hugely popular comic-strip series over a 15+ year period, but this particular one is reviewed as one of the best of them all. Of special added interest here is the artwork offering one of the earliest known shark-attack themes for a film poster. On linen with typical retouching for its age, Very Fine. **$800 – $1,200**



309. ***FALSE ALARM*** **1933 ONE-SHEET POSTER FOR "SCRAPPY" ANIMATED-SHORT.** (Columbia Pictures, 1933) Original 27 in. x 40 ¾ in. one-sheet poster for an early entry in the "Scrappy" cartoon series, which ran from 1931 through 1939. Being one of the most popular characters from their "Color Rhapsody" cartoons, Columbia gave this rebellious character his own venue. On linen, and there is extensive retouching to the background and some of the titles, though the essential artwork is largely unaffected, and the result is a respectable presentation for a rare and significant early animation artifact. Good to Very Good. **$600 – $800**



310. ***WILLIE WHOPPER*** **1933 ONE-SHEET POSTER FOR UB IWERKS ANIMATED-SHORT.** (MGM, 1933) Original 27 in. x 41 in. one-sheet poster. Ub Iwerks is historically credited with being the driving creative force in making Walt Disney an early success, but he failed to achieve the same kind of popularity after leaving Disney in 1930 to form his own animation company with Pat Powers. Disney then accepted Iwerks back as a technical innovator in 1940, where he developed the process to blend live action and animation for films like *Song of the South*. This is one of the prettiest Iwerks posters we've seen, on linen with only modest retouching. Very Fine. **$800 – $1,200**



311. ***SINBAD THE SAILOR*** **1935 ONE-SHEET POSTER FOR UB IWERKS ANIMATED-SHORT.** (Celebrity Productions, 1935) Original 26 ½ in. x 40 ½ in. one-sheet poster for one of the top-reviewed cartoon shorts created by Ub Iwerks during the decade he spent away from Disney, as well as being in an early color process, Cinecolor. On old, simple linen-backing without barrier paper which has been trimmed directly to poster edge (likely taking ¼" unprinted border all the way round) and shows modest older retouching, though colors on this stone-lithograph remain bright and beautiful. Very Good. **$300 – $500**



312. ***BALLOON LAND*** **1935 ONE-SHEET POSTER FOR UB IWERKS ANIMATED-SHORT.** (Celebrity Productions, 1935) Original 27 in. x 41 in. one-sheet poster for another of the most beloved cartoon shorts created by Ub Iwerks away from Disney, this time with a world in the clouds inhabited entirely by balloon people, including Charlie Chaplin and Laurel & Hardy. On linen with typical retouching at fold lines and borders, but generally extremely well preserved, Very Fine. **$800 – $1,200**



313. ***Don Quixote*** **1934 one-sheet poster for Ub Iwerks animated-short.** (Celebrity Productions, 1934) Original 27 in. x 41 in. one-sheet poster for one of the most famous cartoon shorts created by Ub Iwerks during the time he tried to maintain his own animation studio. Bright, colorful poster is highlighted by humorous art of angry windmill threatening Don Quixote (a very confused asylum escapee). Stone-lithograph on linen with minimal retouching, Very Fine. **$600 – $800**



315. ***An Ace and a Joker*** **1918 one-sheet poster for "Mutt & Jeff" animated-short.** (Fox Film Corp., 1918) Original 27 ¾ in. x 41 ½ in. one-sheet poster. Of the more than 300 cartoon shorts created from Bud Fisher's immensely popular daily and Sunday comic strip "Mutt & Jeff", those most desired by collectors have been the few that sported full-color stone-lithograph posters, as this one does. The delightful artwork here, taken directly from Bud Fisher's comic designs, also features early aviation representations of WWI mono- and bi-planes. On linen, with only a minimum of professional retouching to folds and minor edge tears, Very Fine. **$1,500 – $2,000**



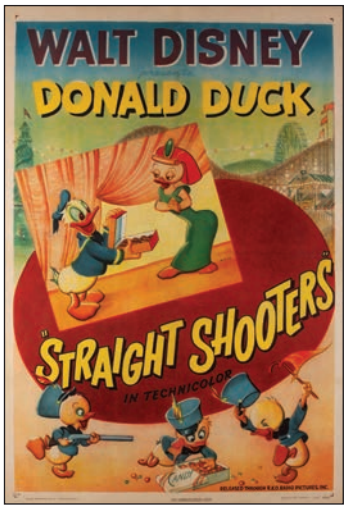
317. ***Goofy and Wilbur*** **1939 Australian oversize daybill poster for Walt Disney animated-short.** (Walt Disney Productions, 1939) Original 15 in. x 40 in. Australian pre-war "Daybill" poster, combination silkscreen and stone-lithograph. *Goofy and Wilbur* holds its place in animation history as the first star-billing for Mickey's confused, clumsy, but always amiable friend. In this initial entry to what became a long string of starring vehicles for Goofy, he fishes with his own little friend Wilbur, a grasshopper, as bait, and must rescue him repeatedly from various jaws of death. On linen, with moderate retouching to be expected for a silkscreen poster (generally more fragile than other media), still presents itself as Fine. **$800 – $1,200**



314. ***The Little Red Hen*** **1934 one-sheet poster for Ub Iwerks animated-short.** (Celebrity Productions, 1934) Original 27 in. x 41 in. one-sheet poster for high-rated cartoon short created by Ub Iwerks, of the Little Red Hen trying to solicit barnyard help in self-sustaining agriculture. This type of display is referred to as a "Stock" poster because it is printed with a generic image for use with any number of different titles, which are then printed later into a blank background space. On linen, but an older restoration which did not address the age toning and some other issues, hence just Good condition overall. **$400 – $600**



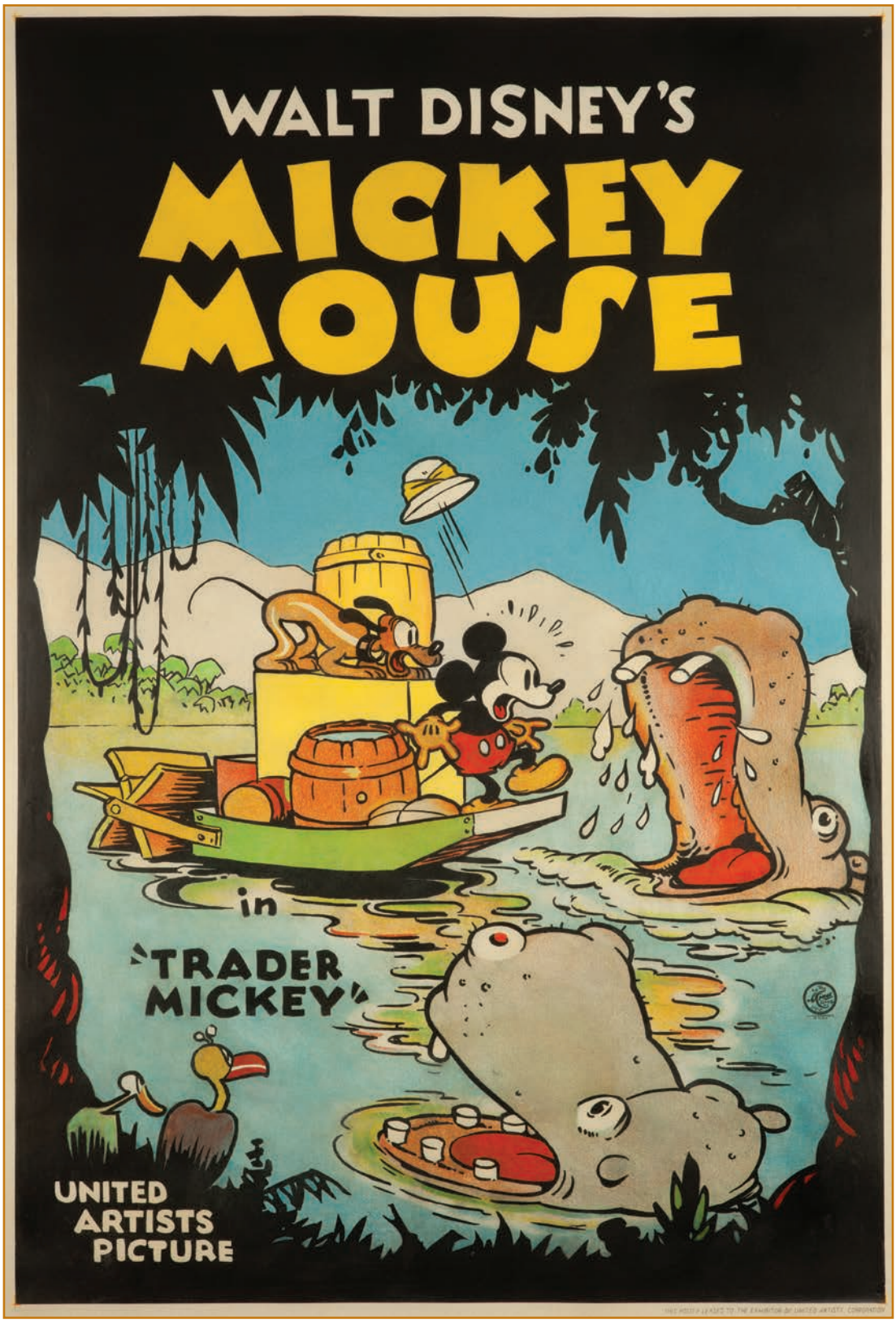
316. ***Donald's Better Self*** **1937 Australian oversize daybill poster for Walt Disney animated-short.** (Walt Disney Productions, 1938) Original 14 ½ in. x 40 in. Australian "Daybill" stone-lithograph poster (generally only pre-war daybills were printed in this larger size). Poster shows the original 1937 RKO copyright date for this Disney cartoon, even though its general release was in early 1938. Storyline concerns the battle of good and evil in a truant Donald Duck, represented by miniature Devil and Angel Donalds. On linen, with only traces of retouching, Very Fine. **$800 – $1,200**



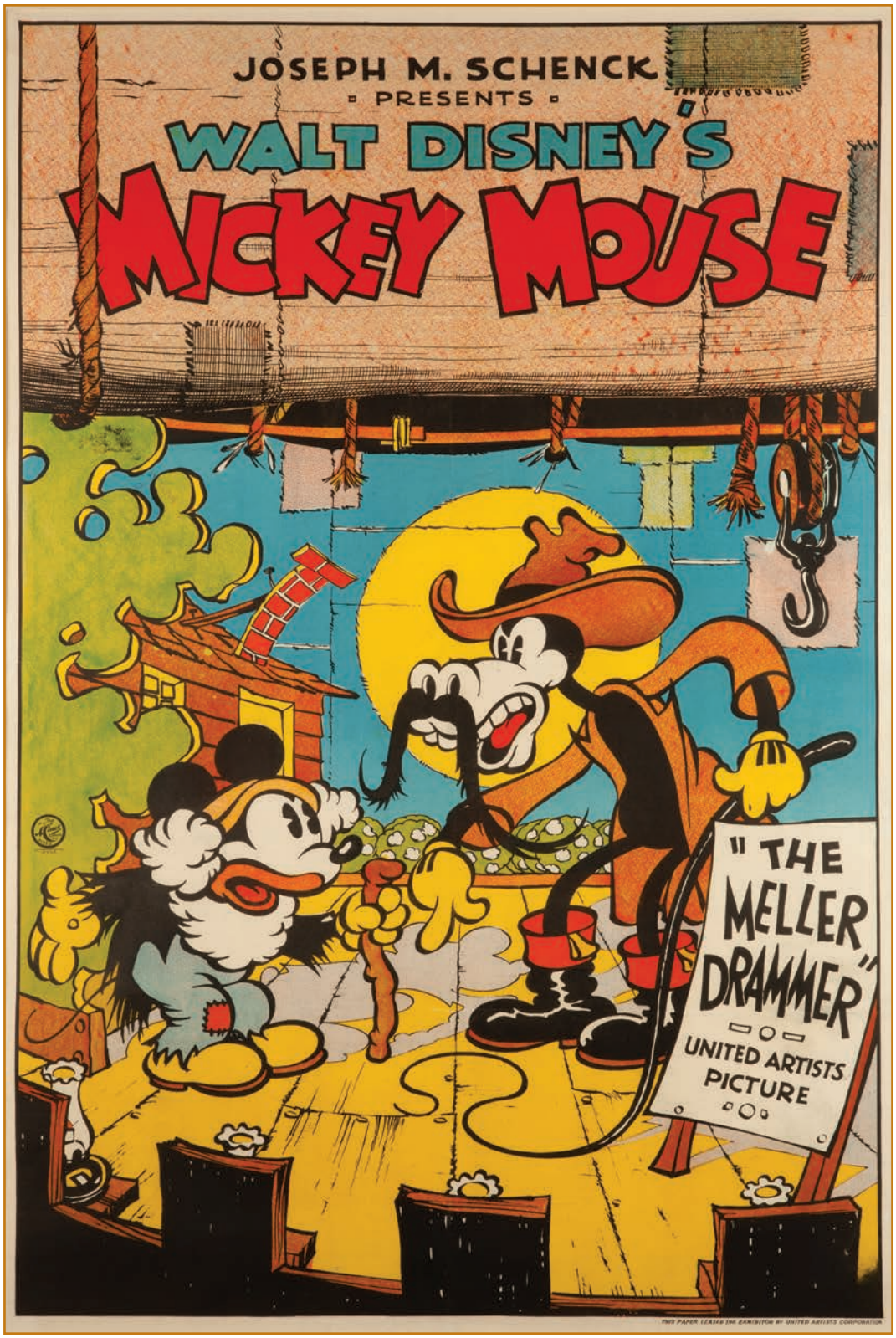
318. **Straight Shooters original US one-sheet poster for Donald Duck cartoon.** (Walt Disney Productions, 1947) U.S. 27" x 41" one-sheet poster. Disney animation posters featuring Mickey's best friend and frequent foil Donald Duck are rare enough, but infinitely more uncommon are ones depicting Daisy Duck or Donald's pesky nephews Huey, Dewey, and Louie, and this one has them all. Not only one of the most attractive of the 1940's Donald posters, but one of the most entertaining cartoons of the entire decade. On Linen, with just a minimum of professional retouching at folds and borders, Very Fine. **$3,000 – $4,000**



319. ***Alpine Climbers*** **one-sheet poster.** (Walt Disney, 1936) This is one of the rarest Mickey posters, an original 40 in. x 60 in. hand silk-screened poster. This is the only known copy of this title. There are only about six Disney posters known to exist in this 40 in. x 60 in. format. During the 1930s many of these posters were produced by the Hollywood Sign-Makers Union using a silkscreen process, which was often done in strong, day-glow paints which made for very striking graphics. These craftsmen would often produce as many as 10 to 20 paint screens to produce these works of art. Provenance: Basmajian Auction at Christie's Auction, NYC 1984. **$40,000 – $60,000**



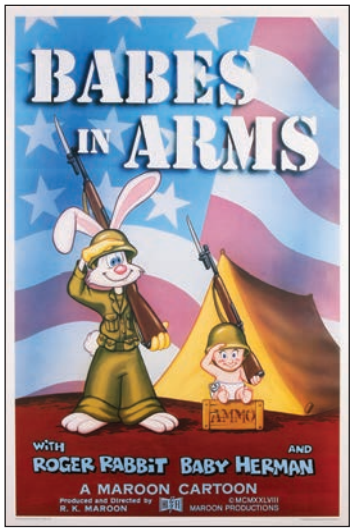
320. ***Trader Mickey*** **one-sheet poster.** (United Artists, 1932) One-sheet poster for *Trader Mickey*, depicting Mickey and Pluto on a small raft being attacked by angry hippos. While taking a shipload of musical instruments along the African coast, Mick and Pluto are captured by cannibals. The savages plan to eat them until Mickey trades the instruments for their freedom, then engages in a wild jam session. The most beautiful examples of poster art ever produced for the studio are the gorgeous stone lithography example one-sheets produced during the short reign of United Artists as Disney's distribution company. When Walt Disney left Columbia in 1932, he struck a deal with UA and his creativity blossomed. The UA posters are considered the "holy grail" for animation collectors, with many of the short films represented by only one or two known examples. Only two examples of this gorgeous poster have ever been offered at public auction. Minor restoration to the black field at the upper left, but does not come anywhere near the image which is almost pristine and untouched. Very Fine+, on linen. Framed. **$20,000 – $30,000**



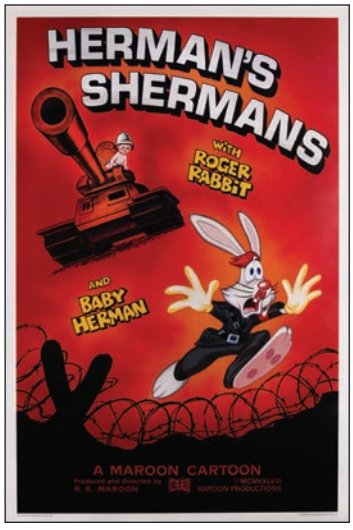
321. ***Mickey's Mellerdramer*** **one-sheet poster.** (United Artists, 1933) In 1931, production costs on Walt Disney's animated shorts had risen from $5,400 to $13,500 per cartoon. Columbia, who had advanced Disney the money to make each short for several years, backed out when the costs began to skyrocket due to Disney's desire to improve his product more and more. In stepped United Artists, who gave Disney a highly favorable distribution deal. This left him to concentrate on the production of his cartoons. The United Artist posters are, without a doubt, the most beautiful animated cartoon posters and certainly the rarest. This lovely one-sheet depicts the cartoon that was a nostalgic tribute to pre-turn-of-the-century stage productions. Mickey Mouse, Minnie Mouse, Horace Horsecollar, Clarabelle Cow and the gang present their own budget-challenged rendition of *Uncle Tom's Cabin* for a raucous crowd in what appears to be a barn converted into a theater for the occasion. The poster has been mounted on linen. It exhibits some pinholes in the border only. There is a bite out of the right border that is approximately 3 in. long by 1 in. deep, but does not come anywhere near the image, which is almost pristine and untouched. The linen has been trimmed to the edge of the poster. This is the only known copy of this poster! Very Fine+, on linen. **$40,000 – $60,000**



322. Victory through Air Power original US one-sheet poster for WWII Disney animation/ live-action feature. (Walt Disney Pictures, 1943) U.S. 27" x 41" one-sheet poster, folded and unrestored. Primarily a wartime propaganda piece to encourage public support of large-scale aerial warfare against Axis countries, and in fact is credited as convincing FDR to do just that upon seeing this film. Highly regarded for the quality of aviation images depicted in the animation sequences, and a very rare title for original poster material, especially so in this Very Fine, unrestored condition. **$800 – $1,000**



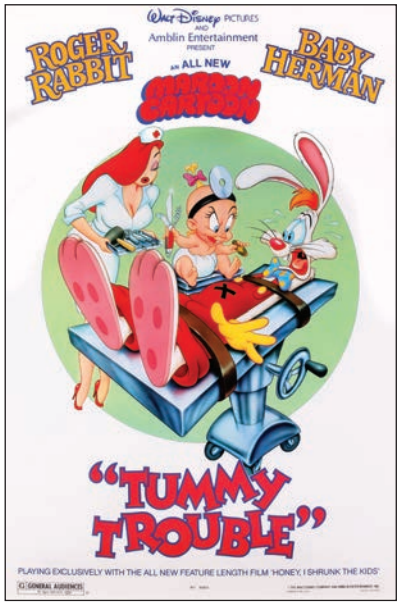
323. Original prop one-sheet poster from *Who Framed Roger Rabbit*. (Disney/Amblin, 1988) Wonderful prop poster "Babes in Arms" based on the posters that hung in R.K. Maroon's office in *Who Framed Roger Rabbit*. This poster was released in limited quantities shortly after the film's release. **$200 – $300**



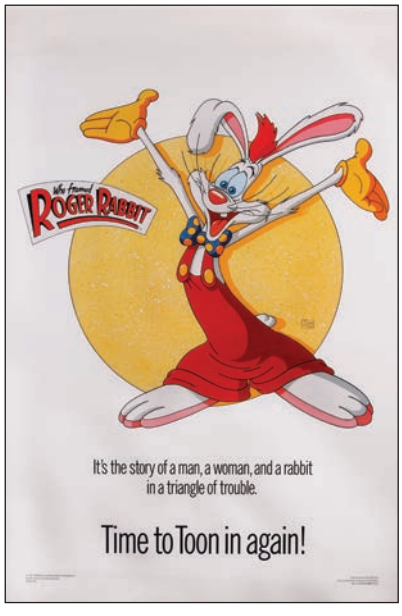
324. Original prop one-sheet poster from *Who Framed Roger Rabbit*. (Disney/Amblin, 1988) Wonderful prop poster "Herman's Shermans" based on the posters that hung in R.K. Maroon's office. This poster was released in limited quantities shortly after the film's release. **$200 – $300**



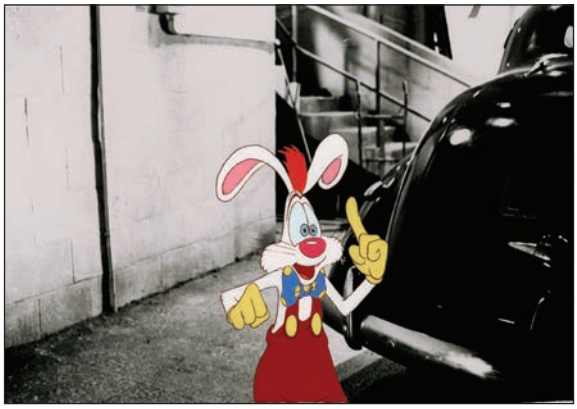
325. Original prop one-sheet poster from *Who Framed Roger Rabbit*. (Disney/Amblin, 1988) Wonderful prop poster "The Little Injun" based on the posters that hung in R.K. Maroon's office. This poster was released in limited quantities shortly after the film's release. **$200 – $300**



326. Original one-sheet poster from *Tummy Trouble*. (Disney/Amblin, 1989) Original one-sheet poster for *Tummy Trouble*, the first of the three animated Roger Rabbit shorts, produced after *Who Framed Roger Rabbit*, and attached to the theatrical release of *Honey, I Shrunk the Kids*. **$300 – $500**



327. Original one-sheet poster from *Who Framed Roger Rabbit*. (Disney/Amblin, 1988) Original one-sheet poster for *Who Framed Roger Rabbit*. **$300 – $500**



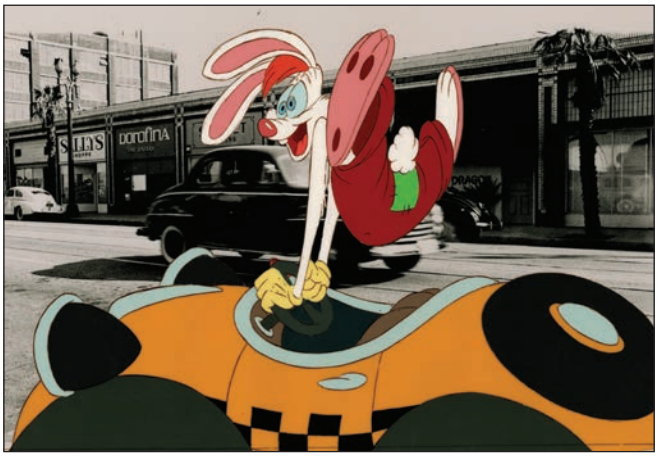
328. *WHO FRAMED ROGER RABBIT* PRODUCTION CEL OF ROGER. (Disney/Amblin, 1988) Original production cel of Roger Rabbit placed on a pegged black and white photo of the background. This pegged black and white background was used to register the animation before filming. The entire piece measures 12 ½ in. x 16 in. Roger is 5 ½ in. tall. **$200 – $300**



329. WHO FRAMED ROGER RABBIT PRODUCTION CEL OF ROGER, EDDIE AND BENNY. (Disney/Amblin, 1988) Unusual production cel of Roger Rabbit, Benny the Cab and Eddie Valient from *Who Framed Roger Rabbit*. Although Eddie Valient was a live-action character in the movie, there were certain special effects shots (in this case the cab spinning at a very high rate), that could not be shot with a live action character so Eddie (played by Bob Hoskins) had to be animated. The untrimmed cel measures 12 ½ in. x 16 ½ in. Image size is 4 in. x 4 ½ in. **$300 – $500**



330. *ROLLER COASTER RABBIT* PRODUCTION CEL. (Amblin, 1990) Nice production cel of Baby Herman from *Roller Coaster Rabbit*. The untrimmed animation cel measures 12 ½ in. x 17 in. Image size is 4 in. x 7 ½ in. **$200 – $300**



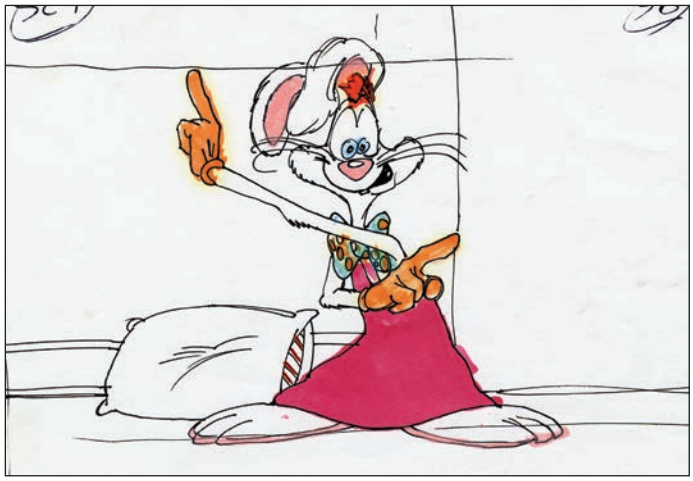
331. ROGER RABBIT ORIGINAL PRODUCTION CEL FROM *WHO FRAMED ROGER RABBIT*. (Disney/Amblin, 1988) Original production cel of Roger Rabbit and matching black and white photo background. The untrimmed cel measures 12 ½ in. x 17 in., image size is 8 ½ in. x 13 in. **$400 – $600**



332. *WHO FRAMED ROGER RABBIT* STORYBOARD PANEL BY RICHARD WILLIAMS. (Walt Disney, 1988) Rare storyboard panel by director Richard Williams for the groundbreaking Disney feature, *Who Framed Roger Rabbit*. The entire piece is untrimmed and measures 6 ½ in. x 9 in. with an image size of 5 ¼ in. x 7 in. **$300 – $500**



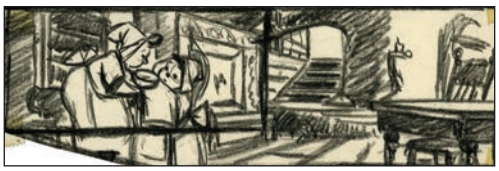
333. *WHO FRAMED ROGER RABBIT* STORYBOARD PANEL BY RICHARD WILLIAMS. (Walt Disney, 1988) Rare storyboard panel by director Richard Williams for the groundbreaking Disney feature, *Who Framed Roger Rabbit*. The entire piece is untrimmed and measures 6 ½ in. x 9 in. with an image size of 5 ¼ in. x 7 in. **$300 – $500**



334. *Who Framed Roger Rabbit* storyboard panel by Richard Williams. (Walt Disney, 1988) Rare storyboard panel by director Richard Williams. The entire piece is untrimmed and measures 6 ½ in. x 9 in. with an image size of 5 ¼ in. x 7 in. **$300 – $500**



335. Original production cel of Sleeping Beauty with Mock Prince from *Sleeping Beauty*. (Walt Disney, 1959) Charming original production cel featuring Sleeping Beauty dancing with the Mock Prince from the "Once Upon a Dream" sequence. Cel measures 7 ½ in. x 10 in. with an image size measuring 5 ½ in. x 8 in. Walt Disney productions label on the verso. **$2,000 – $3,000**

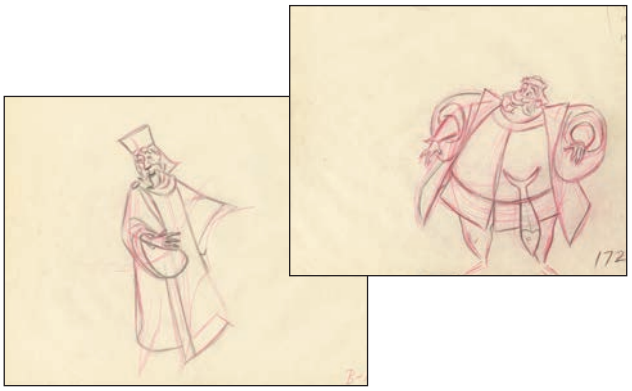




336. *Sleeping Beauty* pair of storyboard drawings. (Walt Disney, 1959) Two detailed original storyboard panels for Disney's *Sleeping Beauty* accomplished in graphite on leaves of illustration paper measuring 3 in. x 6 in. and 3 in. x 8 in. Tape remnants at corners. **$200 – $300**



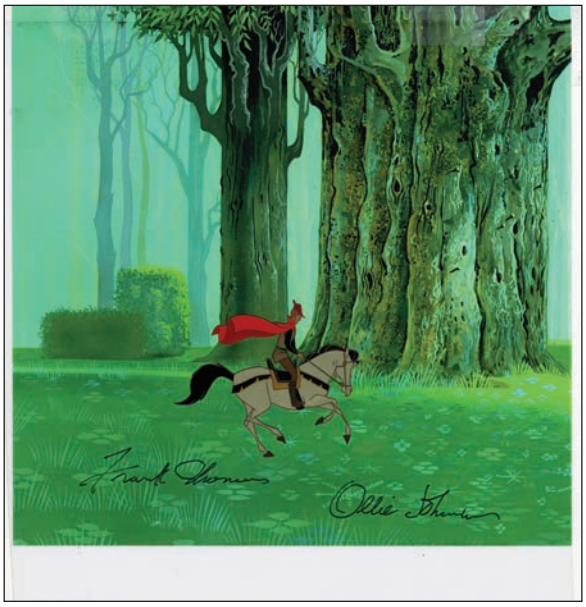
337. *Sleeping Beauty* storyboard drawing of Owl and animals. (Walt Disney, 1959) Stunning original storyboard panel featuring the forest animals as they plan a surprise from *Sleeping Beauty*. Accomplished in graphite on illustration paper, the untrimmed panel measures 5 in. x 12 in. with an image size of 4 ½ in. x 8 in. **$200 – $300**



338. *Sleeping Beauty* pair of production drawings of Kings. (Walt Disney, 1959) Beautiful pair of production drawings featuring King Hubert and King Stephan. This scene was presumably the work of John Sibley, and these rough drawings are most likely by him. The untrimmed animation paper measures 12 ½ in. x 15 ½ in. **$200 – $300**



339. Original production cel of King Hubert from *Sleeping Beauty*. (Walt Disney, 1959) Original production cel of King Hubert from *Sleeping Beauty*. The image was originally sold at Disneyland and is still in the original mat with gold Disneyland label on the verso. The trimmed cel measures 7 ½ in. x 10 in., King measures 5 in. x 7 ¼ in. **$200 – $300**



340. PRINCE PHILLIP AND SAMSON ORIGINAL PRODUCTION CEL FROM *SLEEPING BEAUTY* SIGNED BY FRANK THOMAS AND OLLIE JOHNSON. (Walt Disney, 1959) Original production cel of Prince Phillip riding Samson through the forest. The trimmed cel measures 10 in. x 12 ½ in., image size is approx. 3 in. x 3 ½ in., and is signed in black ink *"Frank Thomas"* and *"Ollie Johnson."* Placed on a color copy background. **$400 – $600**



341. ORIGINAL PRODUCTION CEL OF GOON FROM *SLEEPING BEAUTY*. (Walt Disney, 1959) Original production cel of a Goon henchman from *Sleeping Beauty*. The cel measures 7 ½ in. x 10 in. The cel is mounted to a leaf of illustration paper with black blocking tape along the edges. Image size is 4 ¼ in. x 9 in. **$300 – $500**



342. ORIGINAL PRODUCTION CEL OF GOON FROM *SLEEPING BEAUTY*. Original production cel of a Goon henchman from *Sleeping Beauty*. The cel measures 7 ½ in. x 10 in. The cel is mounted to a leaf of illustration paper with black blocking tape along the edges. Image size is 3 ¾ in. x 7 ¼ in. **$300 – $500**



343. ORIGINAL PRODUCTION CELS OF KINGS HUBERT AND STEFAN TOASTING FROM *SLEEPING BEAUTY*. (Walt Disney, 1959) Original production cel of Kings Hubert and Stefan toasting glasses from *Sleeping Beauty*. The cels were originally sold at Disneyland and are slightly trimmed and still in their original Disneyland mat with gold label on the verso. Cels measure 7 ½ in. x 10 in. Image size is 5 ¾ in. x 8 in. **$300 – $500**



344. *SLEEPING BEAUTY* ORIGINAL PRODUCTION CEL OF KING HUBERT. (Walt Disney, 1959) Original production cel of King Hubert from *Sleeping Beauty*. The trimmed cel measures 7 3/8 in. x 10 in. Image size is 4 ¾ in. x 5 ¾ in. Originally sold at Disneyland and with gold label on the verso. **$200 – $300**



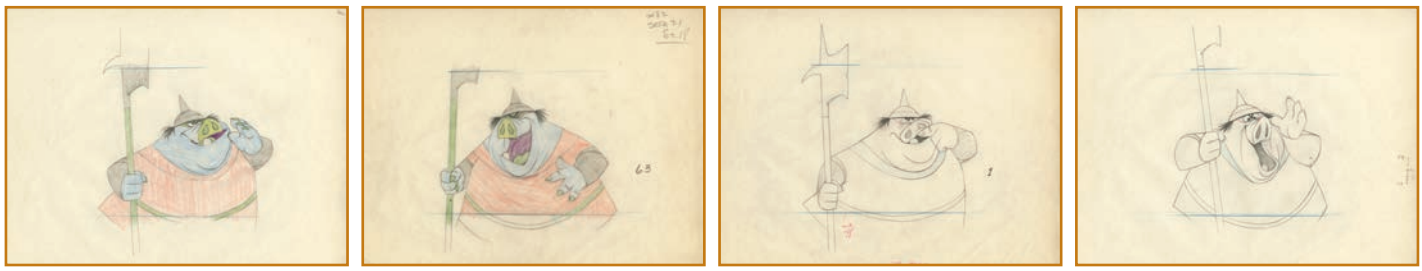
345. SLEEPING BEAUTY ORIGINAL PRODUCTION CEL OF FAUNA. (Walt Disney, 1959) Original production cel of Fauna from *Sleeping Beauty*. The cel measures 6 ¾ in. x 9 in. Image size is 3 ¼ in. x 6 ¾ in. Originally sold at Disneyland and with gold label on the verso. **$200 – $300**



346. *Sleeping Beauty* pan production background. (Walt Disney, 1959) Stunning pan production background from *Sleeping Beauty*. The background features a portion of the bridge to Maleficent's Castle and is seen when the three fairies try to sneak in to rescue the Prince. Accomplished in pencil, pen & ink and gouache. Slightly trimmed from a larger background, the entire piece measures 14 in. x 35 in. with an image size of 11 in. x 30 in. Mounted to archival mat for preservation. **$2,000 – $3,000**



347. Original production cel of Merryweather from *Sleeping Beauty*. (Walt Disney, 1959) Charming original production cel of Merryweather and sparkle effects cel from *Sleeping Beauty*. Measures 12 ½ in. x 16 in., image measures 8 in. x 8 ½ in. **$400 – $600**



348. 40 original Milt Kahl production drawings of Queen's Guard from *Sleeping Beauty*. (Walt Disney, 1959) Wonderful collection of 40 original production drawings of the Queen's Guard from *Sleeping Beauty* animated by Milt Kahl. Accomplished in graphite and blue pencil (4 in multi-colored pencil) on 12 ½ in. x 15 ½ in. leaves of animation paper, image sizes are approx. 7 in. x 8 in. Comprises nearly a complete sequence of motion with extensive production notations in the margins. Exhibit some handling and housed in an original production folder. **$6,000 – $8,000**



349. Eyvind Earle original concept painting from *Sleeping Beauty*. (Walt Disney, 1959) Original conceptual design painting accomplished in tempera on board measuring 10 in. x 24 in., and depicting the Fairies' Cottage, animals grazing and the three good fairies, Flora, Fauna and Merryweather. The visual design of *Sleeping Beauty* was largely the result of the artistic vision and work of Eyvind Earle (1916-2000). Earle joined Disney's background department in 1951 and after serving as a background painter on the shorts and features of the early- to mid-1950s, he became one of the Studios' key stylists. When Walt Disney saw pictures of the famed Unicorn Tapestries, he knew that was the look he wanted for *Sleeping Beauty* – and he knew Earle could give it to him. Signed at the lower right, *"Eyvind Earle."* Pinholes at the corners; otherwise, Fine condition. An incredible original pre-production piece of art from this classic film. Housed in a custom archival frame and display measuring 19 in. x 33 in. **$18,000 – $20,000**



350. *Sleeping Beauty* Eyvind Earle concept artwork of Prince Philip battling Maleficent as the Dragon. (Walt Disney, 1959) Dramatic conceptual design painting accomplished in tempera on board measuring 6 in. x 14 in., depicting Prince Phillip battling Maleficent as the Dragon. The visual design of *Sleeping Beauty* was largely the result of the artistic vision and work of Eyvind Earle (1916-2000). Earle joined Disney's background department in 1951 and after serving as a background painter on the shorts and features of the early- to mid-1950s, he became one of the Studios' key stylists. When Walt Disney saw pictures of the famed Unicorn Tapestries, he knew that was the look he wanted for *Sleeping Beauty* – and he knew Earle could give it to him. Signed at the lower right, *"Eyvind Earle."* Pinholes at the corners; otherwise, Fine condition. An incredible original pre-production piece of art from this classic film. Mounted to mat measuring 13 ½ in. x 21 ½ in. **$10,000 – $15,000**



351. Eyvind Earle original concept painting for *Sleeping Beauty*. (Walt Disney, 1959) Original panoramic conceptual design painting accomplished in tempera on board measuring 10 in. x 24 in., depicting Briar Rose in the forest. The visual design of *Sleeping Beauty* was largely the result of the artistic vision and work of Eyvind Earle (1916-2000). Earle joined Disney's background department in 1951 and after serving as a background painter on the shorts and features of the early- to mid-1950s, he became one of the Studios' key stylists. When Walt Disney saw pictures of the famed Unicorn Tapestries, he knew that was the look he wanted for *Sleeping Beauty* – and he knew Earle could give it to him. Signed at the lower right, *"Eyvind Earle."* Pinholes at the corners; otherwise, Fine condition. An incredible original pre-production piece of art from this classic film. Housed in a custom archival frame and display measuring 17 in. x 33 in. **$8,000 – $12,000**



352. Eyvind Earle original concept painting for *Sleeping Beauty*. (Walt Disney, 1959) Original panoramic conceptual design painting accomplished in tempera on board measuring 10 in. x 24 in., depicting a lush forest for *Sleeping Beauty*. The visual design of *Sleeping Beauty* was largely the result of the artistic vision and work of Eyvind Earle (1916-2000). Earle joined Disney's background department in 1951 and after serving as a background painter on the shorts and features of the early- to mid-1950s, he became one of the Studios' key stylists. When Walt Disney saw pictures of the famed Unicorn Tapestries, he knew that was the look he wanted for *Sleeping Beauty* – and he knew Earle could give it to him. Signed at the lower right, *"Eyvind Earle."* Pinholes at the corners; otherwise, Fine condition. An incredible original pre-production piece of art from this classic film. Housed in a custom archival mat measuring 15 in. x 28 in. **$12,000 – $15,000**



353. Eyvind Earle original concept painting of Prince Philip in Maleficent's chambers from *Sleeping Beauty*. (Walt Disney, 1959) Powerful Eyvind Earle panoramic concept painting featuring Maleficent in her chambers with the bound Prince Philip surrounded by Goons. A darkly dramatic work done in the hallmark style of Eyvind Earle, whose artistic vision gave *Sleeping Beauty* its unique look. Accomplished in tempera on illustration board measuring approx. 10 in. x 24 in. Signed at the lower right, *"Eyvind Earle."* Housed in a custom archival frame measuring 19 ½ in. x 33 in. **$12,000 – $15,000**



354. Eyvind Earle original 1935 Mexican-themed illustration. Black oil-pastel sketch on 8.5" x 11" sketchbook leaf, double-signed and dated by Eyvind Earle. Executed at age 19 during the year he spent exploring and illustrating Mexico on his continuing journey of self-realization and development of his artistic gift, which culminates in the unique, groundbreaking style he brings to Disney animated films of the 1950's. Page is on non-archival paper, and was mounted for display by Earle at the time to a thin, 10.5" x 13.5" non-archival mat, but minor toning to paper is not distracting due to nature of the illustration. An uncommon early example of one of America's great and innovative illustrators. From the private collection of the Lawrence Tibbett family. **$300 – $500**

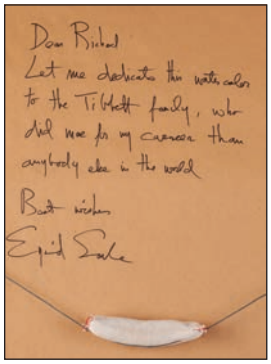


356. Eyvind Earle original 1951 watercolor landscape. Watercolor on 15" x 22" Grumbacher watercolor paper, signed by Eyvind Earle and dated 1951. Subject is a landscape in dark blues and grays of expressionistic barren trees, in Earle's fully-realized unique style of interpretation. This is also the first year of Earle's employment by the Walt Disney Studios to bring this unorthodox expression to their animated films. Earle's pencil notes on verso read "G stain- gesso- middle gray-gloss." Traces of hinging tape residue on verso, else fine. **$800 – $1,200**



355. Eyvind Earle original 1937 watercolor landscape. Pencil and watercolor on 14.25" x 19.5" illustration paper signed and dated 1-15-37 by Eyvind Earle. Subject is a countryside farm house and barn with snarled, old-growth trees, almost certainly painted on Earle's cross-country bicycle journey across America, during which he created 42 such paintings along the way to pay his expenses as he continued. Here we begin seeing the first signs of the unique style which Earle develops into, of highly expressionistic images reducing in depth until it culminates in the deliberately flat, linear planes of contrasting colors seen in Disney's *Sleeping Beauty*. From the private collection of the Lawrence Tibbett family, who were among the first to recognize and support this developing artist's work. Hinging tape residue on verso all around margins, else fine. **$800 – $1,200**

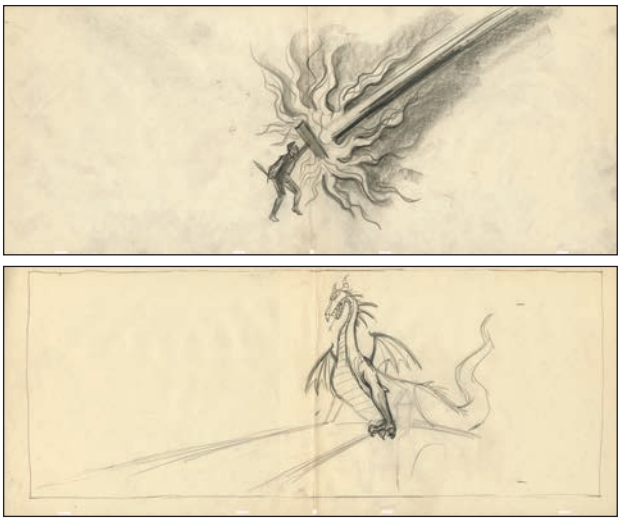




357. Eyvind Earle original 1947 watercolor landscape with exceptional inscription on verso. Watercolor on 20" x 24" textured paper of a characteristic theme for Eyvind Earle, gnarled trees in rich brooding colors, signed and dated 1947. Backside of framing paper is inscribed by Earle, "Dear Richard Let me dedicate this watercolor to the Tibbett family, who did more for my career than anybody else in the world Best wishes Eyvind Earle." The family of Lawrence Tibbett has carried on a multi-generational appreciation and support for the work of this unique artist. **$1,200 – $1,500**



358. ORIGINAL PRODUCTION DRAWING OF PRINCE PHILLIP ON HORSE FROM *SLEEPING BEAUTY*. (Walt Disney, 1959) Fantastic original production drawing of Prince Phillip on horseback. Accomplished in pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper, image measures approx. 8 ¾ in. x 15 ½ in. Production notations in the margins and tape removal remnants at the left and right edges. **$200 – $400**



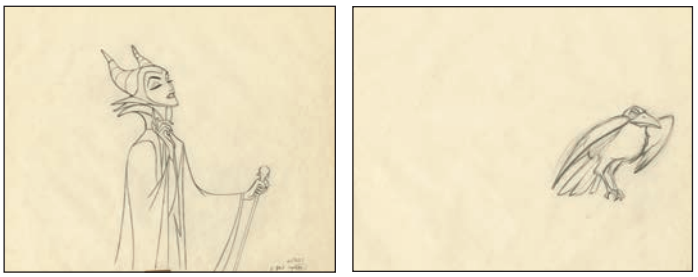
359. ORIGINAL PRODUCTION DRAWINGS OF PRINCE PHILLIP AND DRAGON FROM *SLEEPING BEAUTY*. (Walt Disney, 1959) Pair of original production panoramic drawings featuring Maleficent as the Dragon on a bridge and Prince Phillip deflecting flames with his shield, possibly by Eric Cleworth. Accomplished in pencil and charcoal on 12 ½ in. x 29 ½ in. leaves of animation paper. Slight smudging in the margins. **$400 – $600**



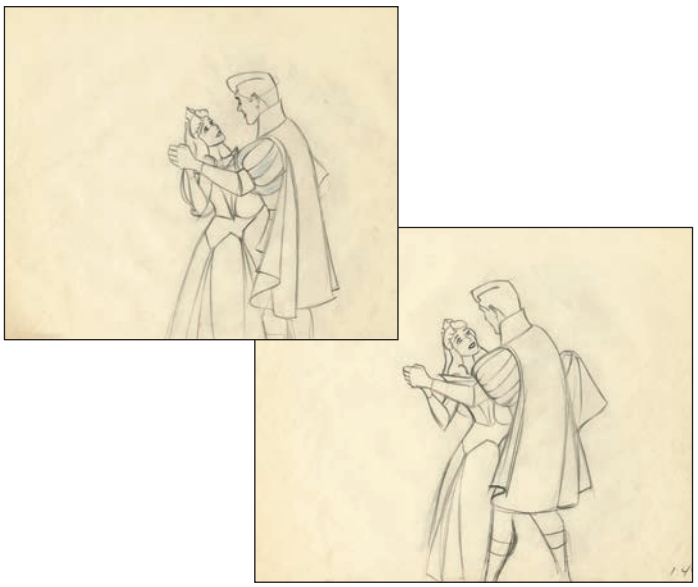
360. ORIGINAL PRODUCTION DRAWING OF MALEFICENT BY MARC DAVIS FROM *SLEEPING BEAUTY*. (Walt Disney, 1959) Original production drawing of a furious Maleficent by Marc Davis. Accomplished in pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper, image measures 11 ½ in. x 14 in. **$400 – $600**



361. ORIGINAL PRODUCTION DRAWING OF MALEFICENT BY MARC DAVIS FROM *SLEEPING BEAUTY*. (Walt Disney, 1959) Original production drawing of Maleficent with the sleeves of her cloak upturned like flames by Marc Davis. Accomplished in pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper, image measures 10 in. x 12 ½ in. **$400 – $600**



362. ORIGINAL PRODUCTION DRAWINGS OF MALEFICENT WITH RAVEN BY MARC DAVIS FROM *SLEEPING BEAUTY*. (Walt Disney, 1959) Pair of original production drawings of Maleficent and a raven by Marc Davis. Accomplished in pencil on 12 ½ in. x 15 ½ in. leaves of animation paper, images measure 6 ½ in. x 9 ½ in. Handwritten production notations at the lower right corners. **$400 – $600**

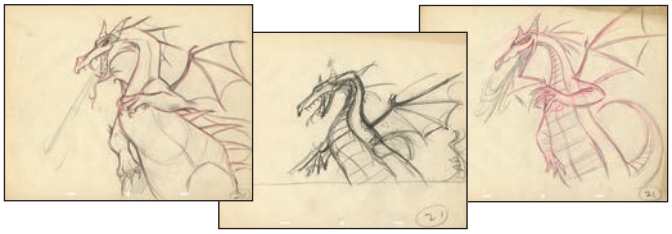


363. ORIGINAL PRODUCTION DRAWINGS OF SLEEPING BEAUTY AND PRINCE PHILLIP FROM *SLEEPING BEAUTY*. (Walt Disney, 1959) Pair of original production drawings featuring Sleeping Beauty and Prince Phillip dancing. Accomplished in pencil on 12 ½ in. x 15 ½ in. leaves of animation paper, characters measure approx. 5 in. x 9 ½ in. Handwritten production notations in the lower right corners. **$800 – $1,200**

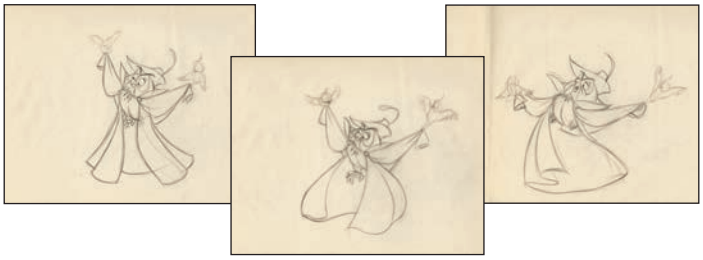


364. *Sleeping Beauty* production cel and original large pan background. (Walt Disney, 1959) In 1959 Walt Disney released the film that is considered by many to be the final masterpiece in the long line of distinguished Disney features, *Sleeping Beauty*. The film's visual design was largely the result of the artistic vision of Eyvind Earle. Earle had joined Disney's background department in 1951, and after serving as a background painter on various shorts and features, he became one of the Studio's key stylists. When Walt Disney saw pictures of the famed Unicorn Tapestries, he knew that was the look he wanted for the film, and knew Earle could give it to him. Eyvind Earle's lush and textured forest backgrounds represent his best-known Disney work, and the original master background painting offered here is undoubtedly the best forest scene in the film. It certainly is the most reproduced, and combined with this studio publicity cel may well be the quintessential piece of *Sleeping Beauty* art. During her lonely stroll through Earle's magical woodland, Aurora, as Briar Rose, pauses to sit beside a stream at the conclusion of her song, "I Wonder." It is a transitional moment in the film, during which Aurora's spirits rise and she begins to sing of her special someone in "Once Upon a Dream." The studio publicity department recognized the visual splendor of this scene and, using the original matching animation drawings, created a special single-level cel of images of Briar Rose and her companions. The cel and the background were reproduced extensively for publicity purposes including a featured layout in Bob Thomas' *The Art of Animation*. The cel measures 12 ½ in. x 17 in. and registers to the Technirama background, which is untrimmed, measuring 12 ½ in. x 30 in. **$80,000 – $120,000**

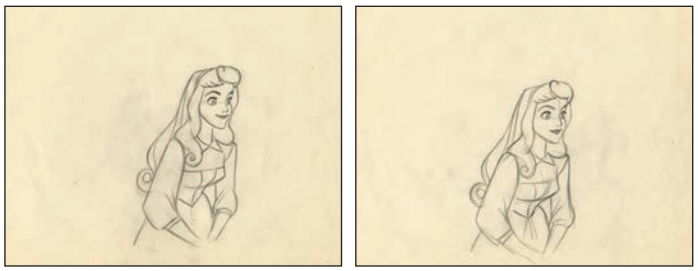
Look for us @ www.icollector.com



365. Original production drawings of Maleficent as the Dragon from *Sleeping Beauty*. (Walt Disney, 1959) Three fantastic original production drawings of Maleficent as the Dragon belching fire, possibly by Eric Cleworth. Accomplished in graphite and colored pencil on 12 ½ in. x 15 ½ in. leaves of animation paper, dragon measures approx. 11 ½ in. x 13 in. With slight handling wear. **$400 – $600**



366. Original production drawings of the Mock Prince by John Lounsbury from *Sleeping Beauty*. (Walt Disney, 1959) Five original production drawings for the Mock Prince by John Lounsbury from *Sleeping Beauty*. Accomplished in graphite and colored pencil on 12 ½ in. x 23 in. leaves of animation paper, Mock Prince measures approx. 8 ½ in. x 9 in. A wonderful collection of original production drawings from this beloved sequence of the film. **$400 – $600**



367. Original production drawings of Briar Rose by Marc Davis from *Sleeping Beauty*. (Walt Disney, 1959) Pair of original production drawings for Briar Rose by Marc Davis. Accomplished in pencil on 12 ½ in. x 15 ½ in. leaves of animation paper, Briar Rose measures approx. 3 ½ in. x 6 ½ in. **$400 – $600**



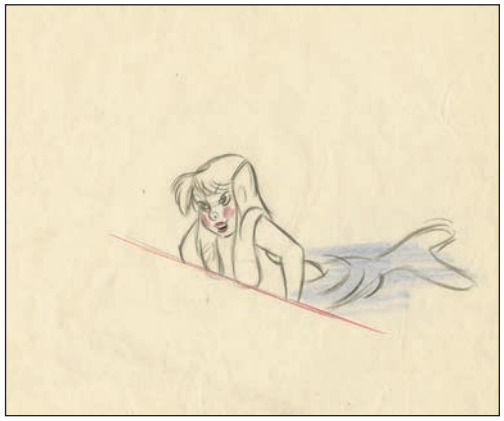
368. Original production drawings of Maleficent as the Dragon from *Sleeping Beauty*. (Walt Disney, 1959) Pair of fantastic original panoramic drawings featuring detailed views of Maleficent as the Dragon. Measures 12 ½ in. x 29 ½ in., dragon measures approx. 12 ½ in. x 22 in. **$400 – $600**



369. Original production drawings of Briar Rose by Marc Davis from *Sleeping Beauty*. (Walt Disney, 1959) Three charming original production drawings featuring Briar Rose by Marc Davis from *Sleeping Beauty*. Accomplished in pencil on 12 ½ in. x 15 ½ in. leaves of animation paper, Briar Rose measures approx. 4 in. x 8 ½ in. Exhibits some handling and chipping at corners. **$400 – $600**



370. Maleficent production cel with key matching background. (Walt Disney, 1959) As powerful an image from *Sleeping Beauty* as you will ever see, Maleficent summons the forces of evil to defeat Prince Phillip in this stunning key cel and key matching hand-painted and air-brushed Technirama background setup. Maleficent is shown leaning over the tower parapet, wielding her staff with a bright white thunderbolt streaking down from the sky. The impressive cel measures 12 ½ in. x 31 in., Maleficent measures 10 in. x 17 in. Numerous handwritten production notations in the lower margin and department approval initials signature. **$20,000 – $30,000**



371. *Peter Pan* production drawing of mermaid by Fred Moore. (Walt Disney, 1953) Stunning Freddie Moore rough animation drawing of a mermaid. Moore was known for his talent to draw females, and his drawings are highly sought after by collectors. The untrimmed animation paper measures 10 in. x 12 in. Image size is 3 ¼ in. x 7 in. **$200 – $300**



372. *Peter Pan* production cel of John Darling. (Walt Disney, 1953) Excellent production cel of John Darling. The slightly trimmed animation cel measures 9 ¼ in. x 10 ¼ in. Image size is 5 ¼ in. x 8 ½ in. **$300 – $500**



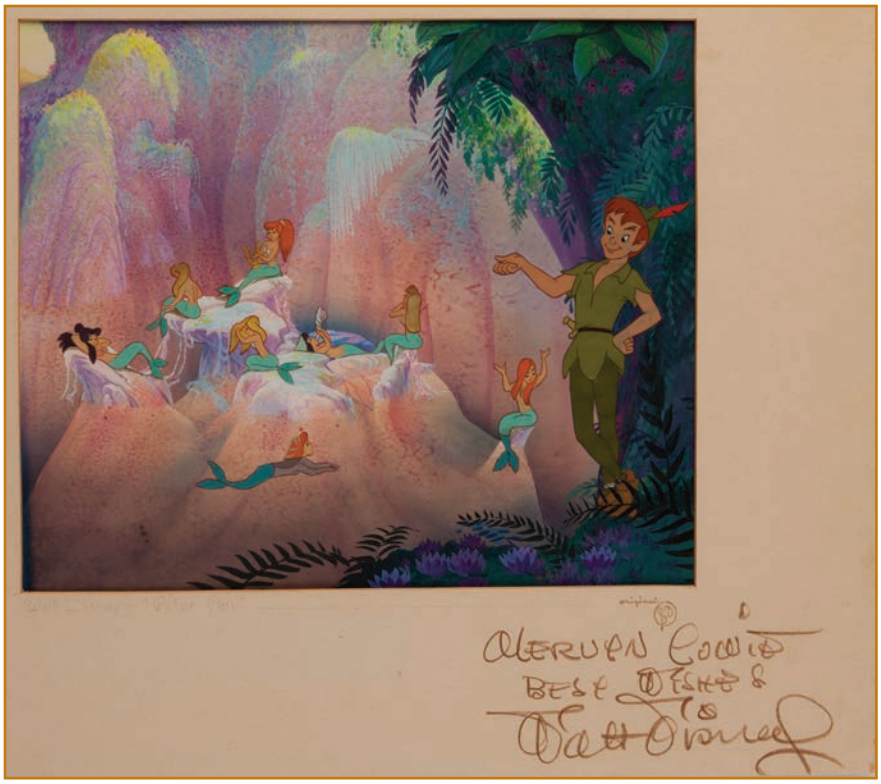
374. *Peter Pan* original production cel of Mr. Smee. (Walt Disney, 1953) Charming original production cel of Mr. Smee running from Walt Disney's *Peter Pan*. The untrimmed cel measures 12 ½ in. x 16 in. Image size is 3 ½ in. x 6 ½ in. Accompanied by a color copy background. **$400 – $600**



375. Original production drawing of Peter Pan from *Peter Pan*. (Walt Disney, 1953) Original production drawing of Peter Pan crouching. Accomplished in graphite and colored pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper, image measures approx. 5 in. x 5 ¼ in. Production notations in the margins **$300 – $500**



373. Peter Pan and mermaids original production cels from *Peter Pan*. (Peter Pan, 1953) Wonderful set of production cels featuring Peter Pan flanked by mermaids. The three full cels (and separate water effects cel) measures approx. 12 ½ in. x 15 in. accompanied by a color copy background. **$2,500 – $3,000**



376. Peter Pan and Mermaids key cel and matching production background from *Peter Pan* signed by Walt Disney. (Walt Disney, 1953) Fantastic original production cels featuring Peter Pan and Mermaids sunning themselves on rocks. The cels are trimmed and placed on an original hand-painted production background. The mermaids are key to the background. Peter Pan was added at the studio for presentation purposes. Background measures approx. 11 ¼ in. x 13 ¾ in., Peter measures 2 ¾ in. x 5 ¼ in. Includes the original hand-notated mat, *"Walt Disney's 'Peter Pan,'"* stamped "original WDP" and signed at the lower right, *"Olerven Cowid, Best Wishes, Walt Disney."* Retains the Courvoisier Galleries label. **$15,000 – $20,000**



377. Mary Blair original concept painting of Peter Pan on beach with Lost Boys, Hook and Smee from *Peter Pan*. (Walt Disney, 1953) Amazing Mary Blair concept painting from *Peter Pan*. Blair's outstanding color styling and design gave the film the look and feel that Disney wanted. Accomplished in tempera on board, this 8 ½ in. x 22 in. panoramic concept features key characters and iconic imagery from the film. Pinholes at corners. **$12,000 – $15,000**



378. Mary Blair original concept painting of Peter Pan with captured Lost Boys from *Peter Pan*. (Walt Disney, 1953) Outstanding panoramic Mary Blair concept from *Peter Pan*. This conceptual design is very similar to the final design used in the film. Blair experimented with different color palettes as she worked out the color styling for the film. This particular concept illustrates her amazing use of color and shading which helped stylize this film and influence generations of animators to come. Accomplished in tempera on board, measures 8 ½ in. x 22 in. Pinholes at corners. **$12,000 – $15,000**



379. Mary Blair concept painting *The Adventures of Ichabod and Mr. Toad*. (Walt Disney, 1949) Extremely rare Mary Blair concept painting featuring Ichabod Crane being chased by the Headless Horseman from *The Adventures Of Ichabod And Mr. Toad*. Blair's color and styling for the film wonderfully contrasted Sleepy Hollow's bright autumnal colors and midnight spookiness. The entire piece measures 7 ½ in. x 9 ½ in. Pinholes at corners. **$8,000 – $12,000**



380. Mary Blair original concept painting of Cinderella's castle from *Cinderella*. (Walt Disney, 1950) Beautiful Mary Blair concept painting of Cinderella's castle. Accomplished in tempera on illustration board measuring 8 ½ in. x 10 in. Many elements of Blair's ideas for costumes, colors, mood, composition, settings and décor patterns were adapted for the film. Cinderella retains much of the romantic color palette and whimsical attitude found in her conceptual artwork. Pinholes at corners. **$7,000 – $9,000**



381. Mary Blair original concept painting of carriage in street for *Cinderella*. (Walt Disney, 1950) Stunning Mary Blair concept from *Cinderella*. As the head of color and styling for the film, Blair was instrumental in creating the look and feel of the film. Her artwork for this and other features she worked on is highly sought after by collectors. The entire piece measures 7 in. x 8 ¾ in. with pinholes in corners along border. **$7,000 – $9,000**



382. *Cinderella* original production cel of The King And Grand Duke on matching production background. (Walt Disney, 1950) Fantastic original production cel of the King and The Grand Duke with the matching hand-painted production background. The slightly trimmed cel measures 12 ½ in. x 15 ½ in. Handwritten production notations along the lower margin. **$2,500 – $3,000**



383. Original production cel and matching background from *Cinderella*. (Walt Disney, 1950) Beautiful production cel of Lucifer placed on the matching production background from the film. Cel measures approx. 10 in. x 12 in. Framed dimensions are 20 in. x 23 ½ in., with a mat opening of 10 ½ in. x 14 ½ in. **$5,000 – $7,000**



384. Mary Blair original concept painting of Alice and March Hare from *Alice in Wonderland*. (Walt Disney, 1951) Fantastic Mary Blair concept painting featuring Alice with the March Hare at the Mad Hatter's tea party. Mary Blair's sensibility pervades much of the film including leaf patterns, shrubbery, costumes and color. Accomplished in tempera on illustration board measuring 7 ½ in. x 9 in. A fantastic work featuring a key scene from the film. Pinholes at corners. **$8,000 – $12,000**



385. Mary Blair original concept painting of Alice and Cheshire Cat from *Alice in Wonderland*. (Walt Disney, 1951) Fantastic Mary Blair concept painting featuring Alice with the Cheshire Cat in the Tulgey Wood. Mary Blair's sensibility pervades much of the film including leaf patterns, shrubbery, costumes and color. Scenery from Tulgey Wood (home of the Cheshire Cat) features shadowy black backgrounds set against brightly colored characters which pop out or are isolated in pools of light. Accomplished in tempera on illustration board measuring 8 ½ in. x 10 in. A fantastic work featuring a key scene from the film. Pinholes at corners. **$8,000 – $12,000**



386. Original production cel of The Walrus from *Alice in Wonderland*. (Walt Disney, 1951) Original production cel of The Walrus from *Alice in Wonderland*. The untrimmed cel measures 10 in. x 12 in., image size is 4 in. x 6 ¼ in. **$400 – $600**



388. *Alice in Wonderland* Red Rose production cel on hand-prepared background. (Walt Disney, 1951) Beautiful original production cel of the Red Rose (a rare character) from *Alice in Wonderland*. Cel measures approx. 9 in. x 12 in., Red Rose measures approx. 6 in. x 4 in., and placed on a custom hand-prepared background of plants and leaves. **$1,200 – $1,500**



387. Original production cel and production background from *Alice in Wonderland*. (Walt Disney, 1951) Beautiful production cel featuring the White Rabbit holding his pocket watch with a hand-painted production background from *Alice in Wonderland*. Cel and background measure 9 in. x 10 ¾ in., White Rabbit measures 3 ¼ in. x 3 ¾ in. Background bears the "Walt Disney Productions" rubber stamp on the verso. The cel and background were prepared at the studio for presentation. The rabbit's shadow effect was added by the studio. A fantastic cel and background setup of endearing imagery from this classic film. **$12,000 – $15,000**



389. *PINOCCHIO* PRODUCTION MODEL CEL OF LAMPWICK. (Walt Disney, 1940) Rare early model cel of Lampwick from *Pinocchio*. The cel is matted with a mat opening of 6 ½ in. x 5 ¾ in. Lampwick is 5 ½ in. tall. **$1,000 – $1,500**



390. ORIGINAL PRODUCTION CEL OF JIMINY CRICKET ON SEAHORSE FROM *PINOCCHIO*. (Walt Disney, 1940) Beautiful production cel of Jiminy Cricket riding on a seahorse from *Pinocchio*. The image is placed on an original hand-painted background as prepared by Courvoisier Galleries. Stamped "WDP" at the lower right. Entire Piece Measures 6 ¾ in. x 7 in. **$2,000 – $2,500**



391. FRANK THOMAS ORIGINAL PRODUCTION LAYOUT DRAWING FROM *PINOCCHIO*. (Walt Disney, 1940) Beautiful rough animation drawing by legendary Disney animator Frank Thomas for *Pinocchio*. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper. Light smudging in margins. **$300 – $500**

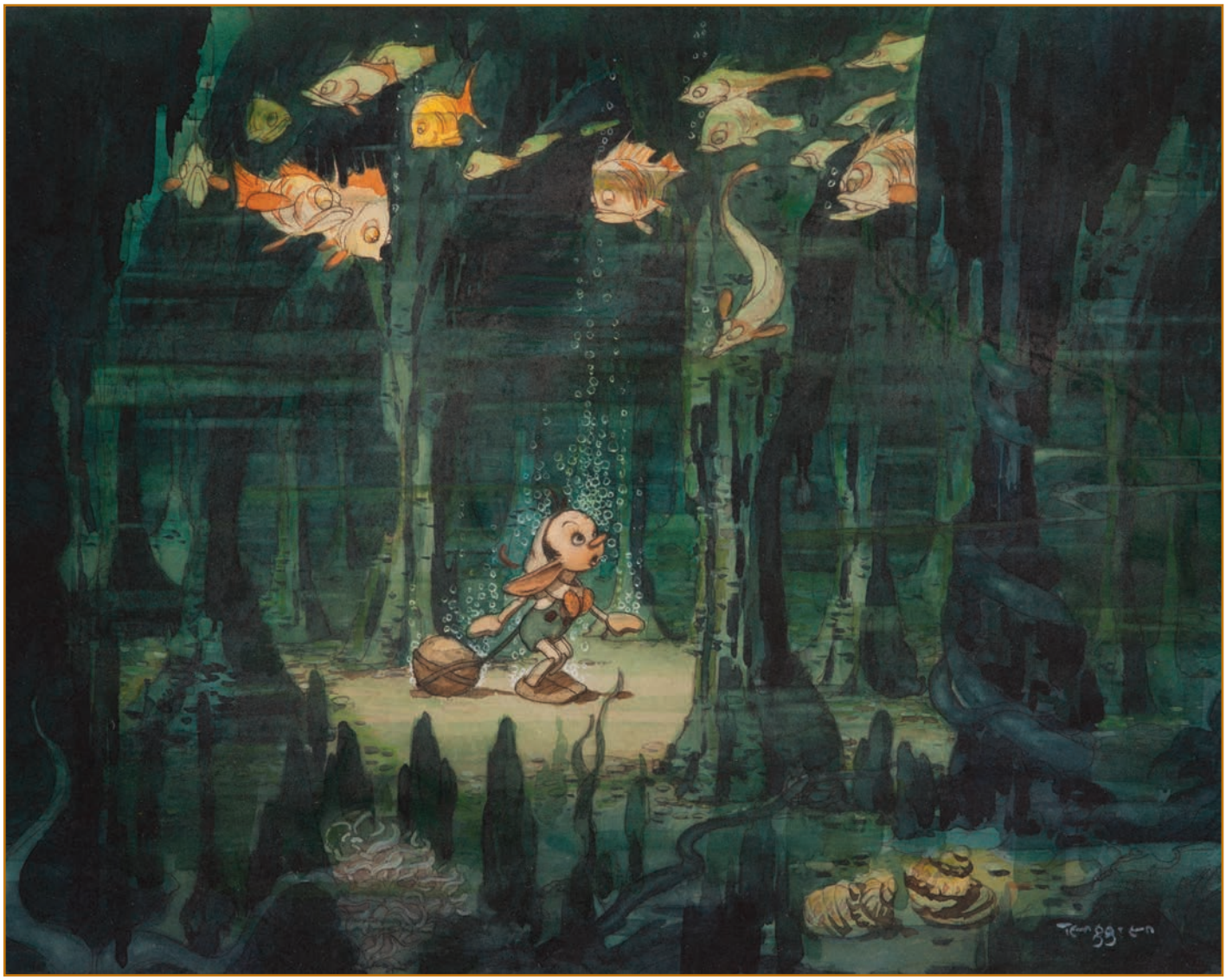


392. JIMINY CRICKET AND SEAHORSE ORIGINAL PRODUCTION CEL ON COURVOISIER BACKGROUND FROM *PINOCCHIO*. (Walt Disney, 1938) An impressive large original production cel of a charming scene featuring Jiminy Cricket and a seahorse from *Pinocchio*. The image of Jiminy is placed on an original background as prepared by Courvoisier Studios. Entire matted piece measures 15 ½ in. x 18 in. with a 7 in. x 9 ¾ in. mat opening, Jiminy measures approx. 3 in. tall. Triple mat and perfect for framing and display. **$4,000 – $6,000**



393. *PINOCCHIO* ORIGINAL PRODUCTION CEL. (Walt Disney, 1940) Wonderful original production cel of Pinocchio dancing. The trimmed cel measures 4 ¾ in. x 6 ¾ in. and includes a color copy background for display. **$1,500 – $2,000**

Pinocchio



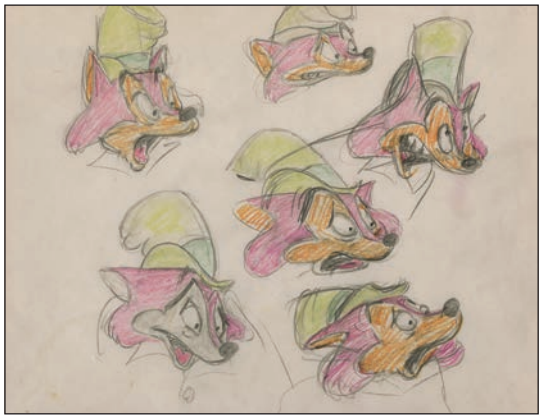
394. Gustaf Tenggren original concept painting for *Pinocchio*. (Walt Disney, 1940) Superb original concept painting by Gustaf Tenggren featuring Pinocchio searching the murky depths for Monstro the whale. This stunning work represents Tenggren's hallmark style which was inspired by the Swedish folk illustrators steeped in fantasy. His paintings were instrumental in setting the visual style for *Snow White* and *Pinocchio*. Accomplished in ink, gouache and watercolor on 10 ¾ in. x 14 ¼ 2-ply illustration paper tipped to board. Signed *"Tenggren"* at the lower right. A darkly dramatic work from this celebrated artist. **$60,000 – $80,000**



395. *PINOCCHIO* ORIGINAL PRODUCTION CEL WITH PRELIMINARY BACKGROUND 1940. (Walt Disney, 1940) Stunning original production cels featuring Geppetto, Figaro, and Pinocchio in Geppetto's workshop. The cels have been trimmed and placed directly on a preliminary hand-painted background from the production. Geppetto measures 5 ¼ in. x 8 ½ in., Figaro 2 ¾ in. tall, on a 12 ¾ in. x 15 ¾ in. background. **$10,000 – $15,000**



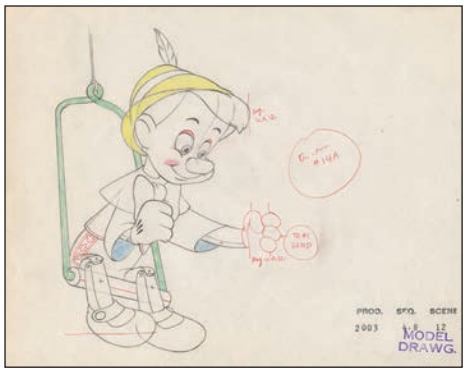
396. RARE *PINOCCHIO* PROMOTIONAL CEL OF GOOFY, DOPEY AND GIDEON ON WOOD GRAIN BACKGROUND. Original production promotional cel featuring Goofy, Dopey and Gideon on a studio prepared wood grain background. Most likely used as merchandise artwork to help introduce the characters of *Pinocchio* to the general public. The untrimmed cel measures 12 ¼ in. x 16 in., image measures 10 in. x 11 ½ in. **$2,000 – $3,000**



398. SHAMUS CULHANE *PINOCCHIO* MODEL DRAWING OF FOULFELLOW. (Walt Disney, 1940) Animator Shamus Culhane's rough model drawings for Foulfellow from *Pinocchio*. The five peg animation paper measures 10 ½ in. x 12 ½ in. Image area is 9 in. x 10 in. **$1,500 – $2,000**

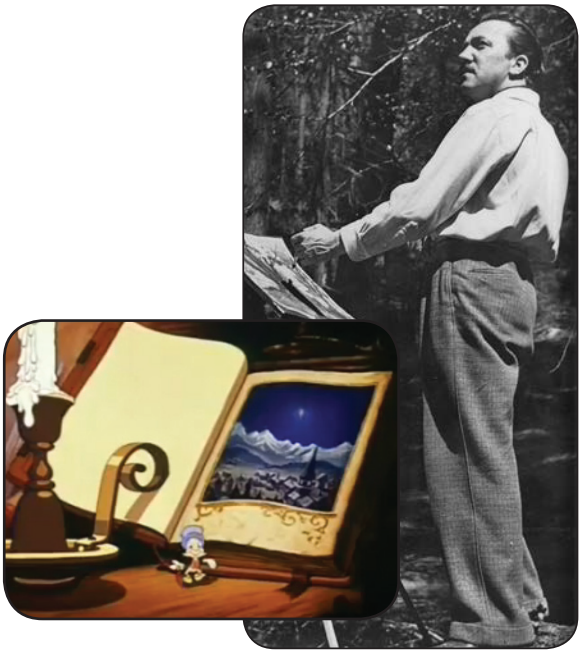


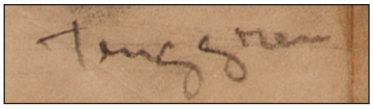
397. *PINOCCHIO* PRODUCTION DRAWING OF STROMBOLI. (Walt Disney, 1940) Original production drawing of Stromboli wielding his axe from *Pinocchio*. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 5 ½ in. x 7 ¾ in. Extensive production notations in the margin and rubber stamp with sequence and scene numbers at lower right corner. **$400 – $600**



399. *PINOCCHIO* PRODUCTION DRAWING OF PINOCCHIO. (Walt Disney, 1940) Beautifully detailed production drawing of Pinocchio trapped in a birdcage accomplished in graphite and colored pencil with production notations in the margins. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 5 ½ in. x 8 in. **$1,200 – $1,500**









400. Gustaf Tenggren concept painting painting from *Pinocchio*. (Walt Disney, 1940) Superb original concept painting by Gustaf Tenggren featuring an aerial view of Pinocchio's village. This image is the first image of the village we see in the feature and represents the first use of Disney's innovative Multi-plane camera in the film. This stunning work shows tightly clustered old European buildings brightly illuminated by a radiant star rising above the distant mountains. This work represents Tenggren's hallmark style which was inspired by the Swedish folk illustrators steeped in fantasy. His paintings were instrumental in setting the visual style for *Pinocchio*. Accomplished in ink, charcoal and tempera on two conjoined leaves of 12 ½ in. x 16 ½ in. animation paper; overall length is 33 in. with an image size approx. 12 in. x 28 in. Signed *"Tenggren"* in the lower left margin. A darkly dramatic work from this celebrated artist. **$80,000 – $100,000**



401. Original Walt Disney Pinocchio maquette from *Pinocchio*. (Walt Disney, 1940) Original Walt Disney Studio maquette of Pinocchio's head measuring 4 ½ in. tall x 6 ¼ in. long x 5 in. wide. Mounted to ball-and-socket armature rod affixed to a wooden base for display, measures 7 in. tall. The maquette dates from approximately 1938 (prior to the release of the film) and is stamped on the bottom of the base, "Return to Character Model Dept." Constructed of plaster and meticulously hand-painted and detailed. An expansion of the Character Model Department was triggered by one of Walt's cryptic remarks, "The model sheets establish what the character looks like, but something else is needed." To give animators more of a "feel" for new characters, Bob Jones, a puppeteer, suggested a sculptor be hired to model small figures. Joe Grant remarked, "We weren't just making sculptures, we were doing ideas. [Walt] used us like a brain trust." [*Before the Animation Begins: The Art and Lives of Disney Inspirational Sketch Artists*, by John Canemaker, Hyperion, 1996] 1 ¼ in. shallow chip at the right rear hat brim; otherwise, Fine condition. **$6,000 – $8,000**



402. Original Walt Disney Stromboli maquette from *Pinocchio*. (Walt Disney, 1940) Original Walt Disney Studio maquette of Stromboli wielding a hatchet measuring 8 in. tall x 6 ¾ in. wide. The maquette dates from approximately 1938 (prior to the release of the film) and is stamped on the bottom of the base, "Return to Character Model Dept." Constructed of plaster and meticulously hand-painted and detailed. Stamped "WDP ©" on the rear of the base. Light surface chip at the elbow; otherwise, Fine condition. **$6,000 – $8,000**



403. Original Walt Disney Lampwick maquette from *Pinocchio*. (Walt Disney, 1940) Original Walt Disney Studio maquette of Lampwick measuring 6 ½ in. tall x 4 ¼ in. wide. The maquette dates from approximately 1938 (prior to the release of the film) and is stamped on the bottom of the base, "Return to Character Model Dept." Constructed of plaster and meticulously hand-painted and detailed. Stamped "© WDP" on the rear of the base. Small chip out of rear hatband, left arm has been reattached after breaking; otherwise, Fine condition. **$6,000 – $8,000**



404. Original Walt Disney Geppetto maquette from *Pinocchio*. (Walt Disney, 1940) Original Walt Disney Studio maquette of Geppetto measuring 9 in. tall. The maquette dates from approximately 1938 (prior to the release of the film) and is stamped on the bottom of the base, "Return to Character Model Dept." Constructed of plaster and meticulously hand-painted and detailed. Stamped "© WDP" on the base. A few surface chips, legs have been reattached after breaking; otherwise, Fine condition. **$6,000 – $8,000**



405. Original Walt Disney Jiminy Cricket maquette from *Pinocchio*. (Walt Disney, 1940) Original Walt Disney Studio maquette of Jiminy Cricket measuring 6 ½ in. tall. The maquette dates from approximately 1938 (prior to the release of the film) and is stamped on the bottom of the base, "Return to Character Model Dept." Constructed of plaster and meticulously hand-painted and detailed. Fine condition. **$6,000 – $8,000**



407. Original Walt Disney Chinese chef maquette from *Peter Pan*. Rare Original Walt Disney Studio maquette of a Chinese chef wielding a cleaver measuring 7 ½ in. tall. The maquette dates from approximately 1938 and is stamped on the bottom of the base, "Return to Character Model Dept." Although production on Peter pan started in the late 1930s, it was halted during World War II. This character was probably taken out of the production during the post-war revamp. Constructed of plaster and meticulously hand-painted and detailed. A few surface chips and soiling; Good condition. **$6,000 – $8,000**



406. Original Walt Disney Pinocchio maquette from *Pinocchio*. (Walt Disney, 1940) Original Walt Disney Studio maquette of Pinocchio seated measuring 5 ¼ in. tall. The maquette dates from approximately 1938 (prior to the release of the film) and is stamped on the bottom of the base, "Return to Character Model Dept." Constructed of plaster and meticulously hand-painted and detailed. Stamped "© WDP" on the base. A few surface chips, head and left arm have been reattached after breaking; otherwise, Fine condition. **$6,000 – $8,000**



408. Original Walt Disney Pinocchio with Figaro maquette from *Pinocchio*. (Walt Disney, 1940) Original Walt Disney Studio maquette of Pinocchio standing beside Figaro measuring 4 ¾ in. tall. The maquette dates from approximately 1938 (prior to the release of the film) and is stamped on the bottom of the base, "Return to Character Model Dept." Stamped "© WDP" on the base. Constructed of plaster and meticulously hand-painted and detailed. Fine condition. **$4,000 – $6,000**



409. ORIGINAL WALT DISNEY RAT MAQUETTE FROM *THE ADVENTURES OF ICHABOD AND MR. TOAD*. (Walt Disney, 1949) Original Walt Disney Studio maquette of Rat holding his pipe. Measuring 7 ½ in. tall. Constructed of plaster and meticulously hand-painted and detailed. A few light surface scuffs and soiling; Very good condition. **$6,000 – $8,000**



410. ORIGINAL WALT DISNEY MOLE MAQUETTE FROM *THE ADVENTURES OF ICHABOD AND MR. TOAD*. (Walt Disney, 1949) Original Walt Disney Studio maquette of Mole smiling with hat in hand. Measuring 5 in. tall. Stamped on the bottom of the base, "Return to Character Model Dept." Constructed of plaster and meticulously hand-painted and detailed. A few light surface scuffs; Very good condition. **$6,000 – $8,000**



411. WALT DISNEY STUDIO MAQUETTE OF BUCK FROM *HOME ON THE RANGE*. (Walt Disney, 2004) Original Walt Disney studio maquette of Buck the horse jumping over a fence from *Home on the Range*. Constructed of cast resin on an integral decorative base, the entire maquette is hand-painted and detailed at Walt Disney. Measures 10 ½ in. x 13 in. (at base). Hand-numbered *"B – 7"* on the underside of base. **$1,000 – $1,500**



412. WALT DISNEY STUDIO MAQUETTE OF KRONK FROM *THE EMPEROR'S NEW GROOVE*. (Walt Disney, 2000) Wonderful original Walt Disney studio maquette of Kronk, Yzma's sidekick in *The Emperor's New Groove*. Constructed of cast resin on an integral decorative base, it measures 10 in. tall. Engraved by the artist *"Raff"* with the production label "KB – 4" on the underside. **$800 – $1,200**





413. JOSE CARIOCA STUDIO MAQUETTE BY JOE GRANT. Extremely rare ceramic studio maquette of Jose Carioca from *The Three Caballeros*. This particular maquette was made by animator Joe Grant who occasionally made maquettes in a kiln in his back yard. Hand-painted and detailed and measures 6 in. tall. The piece has an "Art Props" sticker on the bottom for the department at the studio. **$3,000 – $5,000**



414. Brayton Laguna Pottery Snow White. Brayton's Laguna Pottery was the first of the Southern California potters/ceramicists to produce Disney character figurines, beginning their production with Ferdinand the Bull and Snow White and the Seven Dwarfs figures. These were produced in small numbers from 1938 to 1939. Brayton Laguna was the best and well known for their inventive designs, colored clay and special glazes; especially their well-guarded secret turquoise glaze that was used on Snow White's gown instead of the traditional yellow as she was portrayed in the film. These figures produced by Brayton Laguna pottery communicated personality and action with a delightfully unique style that separated Brayton from all other makers. This rare, highly sought after set includes the original stickers "Copyright 1938 Walt Disney Enterprise made by Brayton." Snow White is incised into the clay with "Copyright W.D.E." for Walt Disney Enterprise. This particular set is painted exceptionally well and was accomplished by one of the premier artists at Brayton in 1938 for her own personal use. Snow White measures 11 in tall, and the Dwarfs are approximately 6 in. tall. **$3,000 – $5,000**





415. Marx Disneykings Castle store display with figures in original box. The Marx Disneykings Castle store display with plastic 20 figures including Dewey, Daisey, Donald, Mickey, Minnie, Figaro, Pinocchio, Geppetto, Blue Fairy, Snow White, Dopey, Alice, Mad Hatter, Bambi, Goofy, Pecos Bill, Panchito, Captain Hook, March Hare and Pluto. Constructed of cardboard and measuring 16 in. tall x 12 in. wide. This series of figures was released in 1961 as a larger alternative to the miniature Disneykins. Exhibits minor repair on the verso. Includes the original cardboard shipping box. **$400 – $600**



417. Bambi by American Pottery Company. The American Pottery Company under Evan Shaw was a short-lived but historically important southern California potter and was awarded licenses to produce a range of Walt Disney characters in 1943. The company suffered a total loss in a factory fire in 1946. These charming Bambi figures measure approx. 9 in. tall and are in Excellent condition with no chips. **$300 – $500**



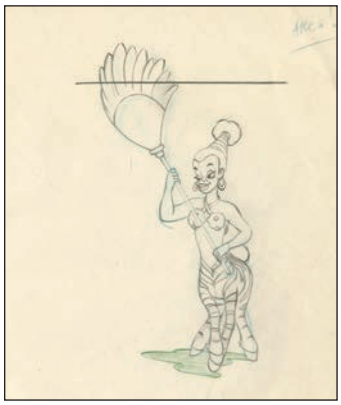
416. Original production cel of Plesiosaurs from *Fantasia*. (Walt Disney, 1940) Wonderful original Walt Disney production cel of Plesiosaurs feeding from *Fantasia*. The untrimmed cels measure 12 ½ in. x 15 in. Accompanied by a hand-painted background (non-production). Exhibit some paint loss and damage at the lower right corner. **$1,500 – $2,000**



418. Original production cel of Madame Upanova and ostriches from *Fantasia*. (Walt Disney, 1940) Original production cel of Madame Upanova and ostriches from F*antasia*. The cel has been professionally restored, the characters trimmed to image and applied to a new cel measuring 12 ½ in. x 16 in. Image size is approx. 5 ½ in. x 7 in. **$2,000 – $3,000**



419. Joe Grant original pastel artwork of hippo from "Dance of the Hours" sequence of *Fantasia*, signed. (Walt Disney, 1940) Wonderful original color artwork featuring a hippo ballerina from the "Dance of the Hours" ballet sequence from *Fantasia*. This charming drawing is accomplished in graphite, ink and pastel on a 9 ¼ in. x 11 ¾ in. leaf of illustration paper and tipped to a slightly larger board. Warmly inscribed in ink at the lower right corner, *"For Lou Debney from his pal, Joey,"* and signed *"Joe Grant/40"* at the lower left. Disney Legend, Joe Grant, worked for Disney as a character designer and story artist beginning in 1933, for the Mickey Mouse short *Mickey's Gala Premiere*. He created the Queen in *Snow White and the Seven Dwarfs*, co-wrote *Dumbo* and led the development of *Fantasia* and *Pinocchio*. **$2,000 – $3,000**



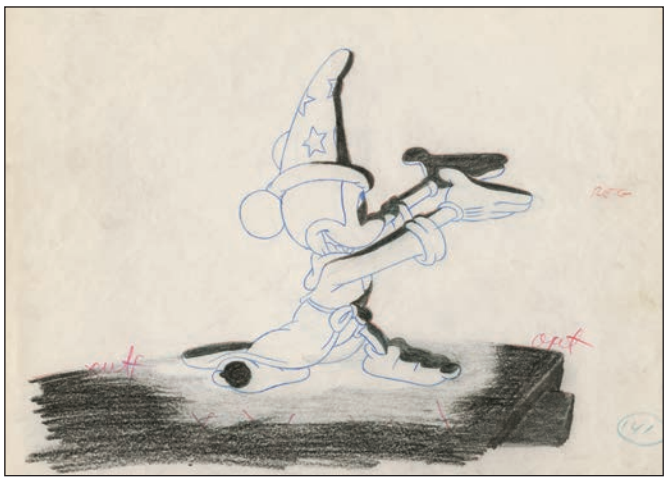
420. Nubian zebra girl original production drawing from *Fantasia*. (Walt Disney, 1940) Original production layout drawing of the Nubian zebra girl from *Fantasia*. Accomplished in pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper. Image measures 4 in. x 7 in. Production rubber stamp at lower left and notations in the margins. **$300 – $500**



422. "The Sorcerer's Apprentice" original production drawing of Mickey from *Fantasia*. (Walt Disney, 1940) Original production drawing of Mickey from "The Sorcerer's Apprentice" segment of *Fantasia*. Accomplished in graphite and colored pencil on untrimmed animation paper measuring 10 in. x 12 in. **$400 – $600**



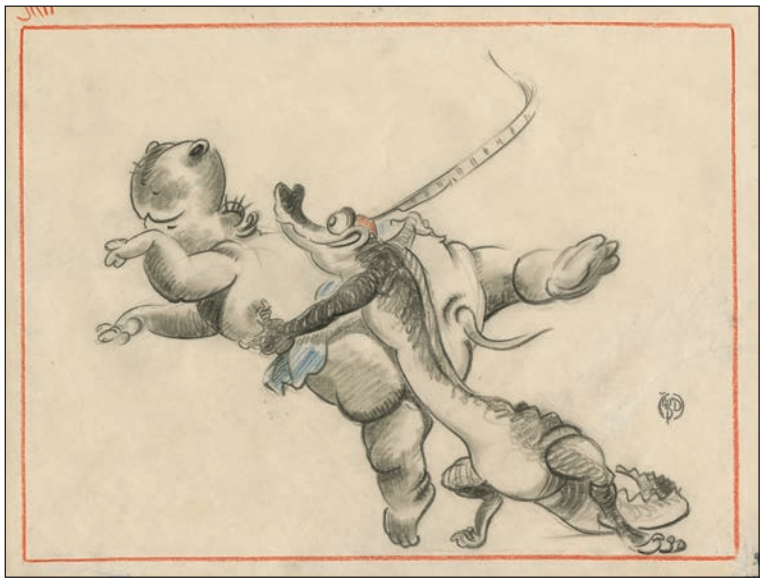
421. Walt Disney Productions 78 rpm phonograph record of Beethoven *Symphony No. 6*, the *Pastoral*, used during making of *Fantasia*. 78 rpm Phonograph Record. Beethoven, *Symphony No. 6, "Pastoral."* First two movements, of use as animation reference during the making of *Fantasia*. On in-studio, typewritten, Walt Disney Productions label, this recording, dated December 6, 1939, was of possession of Herbert Ryman, art director for this mythical, centaur sequence. Of clean, fine condition. **$300 – $500**



423. "The Sorcerer's Apprentice" original production drawing of Mickey from *Fantasia*. (Walt Disney, 1940) Original production drawing of Mickey from the "The Sorcerer's Apprentice" segment of *Fantasia*. Accomplished in charcoal and colored pencil on untrimmed animation paper measuring 10 in. x 12 in., image measures 7 in. x 9 ½ in. **$600 – $800**



424. *Fantasia* milkweed ballet original production cel and Courvoisier background. (Walt Disney, 1940) Stunning Courvoisier Galleries setup featuring the delicate milkweed ballet from the "Waltz of the Flowers" sequence of *Fantasia*. The entire piece measures 13 in. x 16 in. "WDP" stamp at the lower right corner and accompanied by Courvoisier Galleries label. **$4,000 – $6,000**



425. James Bodrero *Fantasia* layout drawing of Hippo and Alligator. (Walt Disney, 1940) Book illustrator and writer James Bodrero worked at Disney producing beautiful character designs and concepts. This piece is from the "Dance of the Hours" section of *Fantasia*. The 5-peg animation paper measures 10 in. x 12 in. and is inscribed *"Jim"* in the upper left corner. "WDP" stamp (most likely from Courvoisier Galleries) as well as a studio copyright stamp on the recto. Dated on the verso, July 11, 1939. **$3,000 – $5,000**



426. *Fantasia* production drawing of Pegasus with grapes #38. (Walt Disney, 1940) Beautiful story drawing featuring the Baby Pegasus from Disney's *Fantasia*. The entire piece measures 10 in. x 12 in. with an image size of 8 in. x 10 in. **$800 – $1,200**





427. KayeNielsen *Fantasia* pair of storyboard drawings. (Walt Disney, 1940) Two impressive storyboard panels from the "Night on Bald Mountain" sequence by acclaimed artist Kay Nielsen. Nielsen, considered one of the 20th century's greatest book illustrators, only worked at Disney for a few years, and his concepts and designs from this sequence are highly sought after by collectors. Accomplished in graphite and charcoal on 5 ¼ in. x 6 ¾ in. leaves of illustration paper. Pinholes at corners. **$3,000 – $5,000**



428. *Fantasia* Dark Horseman Kay Nielsen concept artwork. (Walt Disney, 1940) Amazing Kay Nielsen original pastel concept artwork for the "Night on Bald Mountain" sequence from *Fantasia*. The piece is framed with a mat opening of 11 ½ in. x 15 in. Renowned illustrator, Kay Nielsen, arrived at Disney Studios in 1938 and his work was instrumental in inspiring the look and feel of the entire Night on Bald Mountain sequence. Graveyards in a medieval village, ghosts, skeletons, the mountain and devil, mysterious fog, smoke and flames of Hell – his work became key models for the color, characters and overall design. The image size is 7 in. x 15 in. **$8,000 – $12,000**



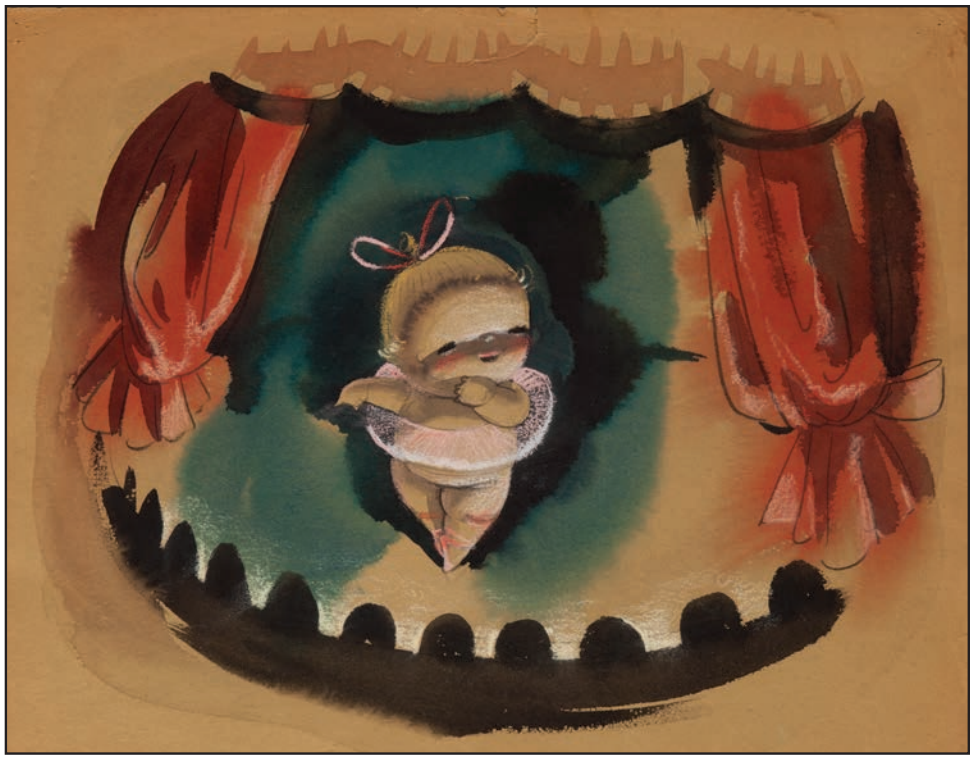
430. *Fantasia* Night on Bald Mountain production drawing of the Chernabog. (Walt Disney, 1940) Powerful original production drawing of the Chernabog from the "Night on Bald Mountain" sequence of *Fantasia*. The untrimmed animation paper measures 12 ½ in. x 16 ½ in. The piece is framed with a mat opening of 10 in. x 14 in. **$2,000 – $3,000**



429. *Fantasia* original production cel and original production background. (Walt Disney, 1940) Beautiful production cel and production background featuring the Pegasus family from *Fantasia*. The entire piece is framed with a mat opening of 9 ½ in. x 13 ½ in. The cel was trimmed and applied to the background as prepared by Courvoisier Galleries. **$3,000 – $5,000**



431. Ben Alligator and Elephanchine watercolor concept artwork from *Fantasia*. (Walt Disney, 1940) Nicely detailed original concept artwork featuring Ben Alligator hoisting Elephanchine above his head. Accomplished in graphite, ink and watercolor on an 8 ½ in. x 10 ½ in. leaf of 2-ply textured illustration paper. Walt Disney Productions rubber stamp on the verso. Trace of handling and pinholes at the corner tips. **$3,000 – $5,000**



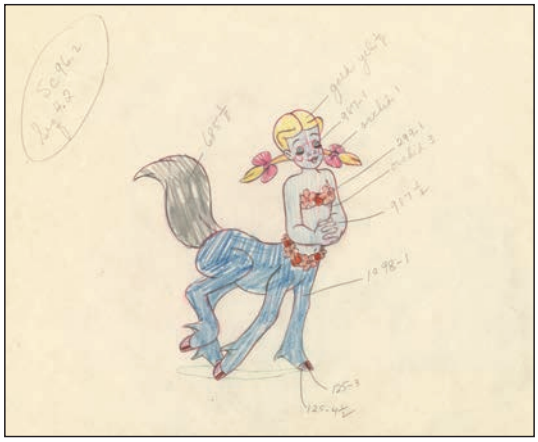
432. Mary Blair concept art for proposed "Baby Ballet" sequence from *Fantasia*. (Walt Disney, 1940) Watercolor and pastel on 12-field animation paper. Mary Blair started at Disney in 1940 and this piece may very well be one of her first designs for the studio. Concept art for the "Baby Ballet" sequence of *Fantasia*. Art from this same sequence was prominently featured in the Tokyo Museum of Contemporary Art exhibit, "The Colors of Mary Blair." The majority of concept art of this sequence is in the Disney Archives. Exhibits slight toning, pinholes at corners and a 1 in. closed tear at the upper center not affecting the art. **$5,000 – $7,000**



433. Nubian zebra girl original color production drawing from *Fantasia*. (Walt Disney, 1940) Original color production layout drawing of the Nubian zebra girl pouring wine into a bowl from *Fantasia*. Accomplished in graphite and colored pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper. Image measures 6 ½ in. x 7 ¼ in. Production rubber stamp at lower left and notations in the margins. **$400 – $600**



435. Melinda Centaurette original production drawing from *Fantasia*. (Walt Disney, 1940) Original production layout drawing of Melinda the centaurette from *Fantasia*. Accomplished in graphite and colored pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper. Image measures 7 in. x 8 ½ in. Production rubber stamp at lower left and notations in the margins. **$400 – $600**



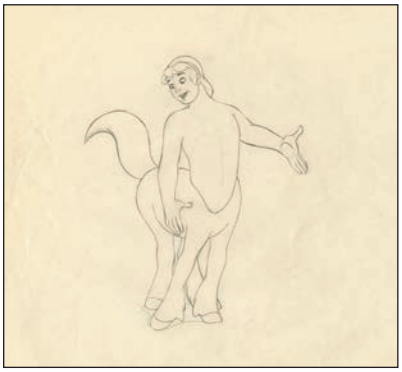
434. Melinda Centaurette original color model drawing from *Fantasia*. (Walt Disney, 1940) Original color model drawing of Melinda the centaurette from *Fantasia*. Accomplished in graphite and colored pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper. Image measures 5 ¼ in. x 6 ½ in. Production notations in the margins. **$800 – $1,200**



436. Baby Pegasus original production cel from *Fantasia*. (Walt Disney, 1940) Original production cel featuring Baby Pegasus from Fantasia. The trimmed cel measures approx. 4 ¼ in. x 5 in., image size is 2 ½ in. x 2 ½ in. Exhibits some paint loss and chipping along the wings. **$400 – $600**



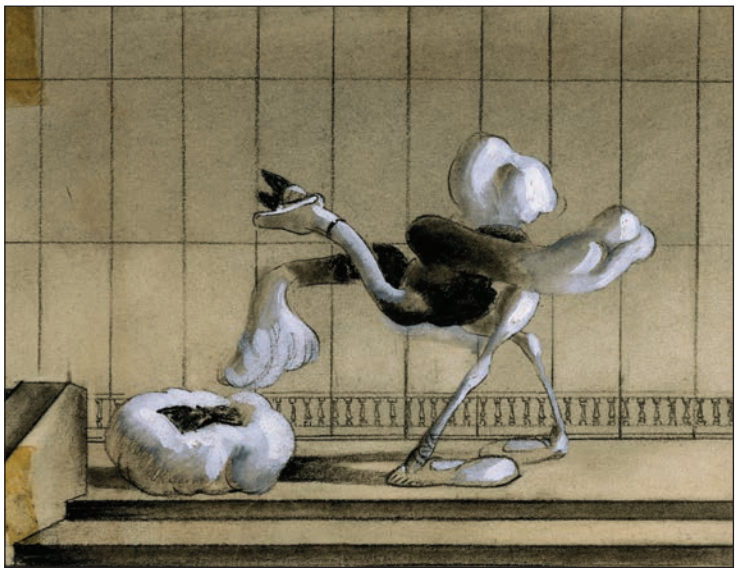
437. MELINDA CENTAURETTE ORIGINAL PRODUCTION DRAWING FROM *FANTASIA*. (Walt Disney, 1940) Original production layout drawing of Melinda the centaurette from *Fantasia*. Accomplished in graphite and colored pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper. Image measures 4 ½ in. x 6 ½ in. **$400 – $600**



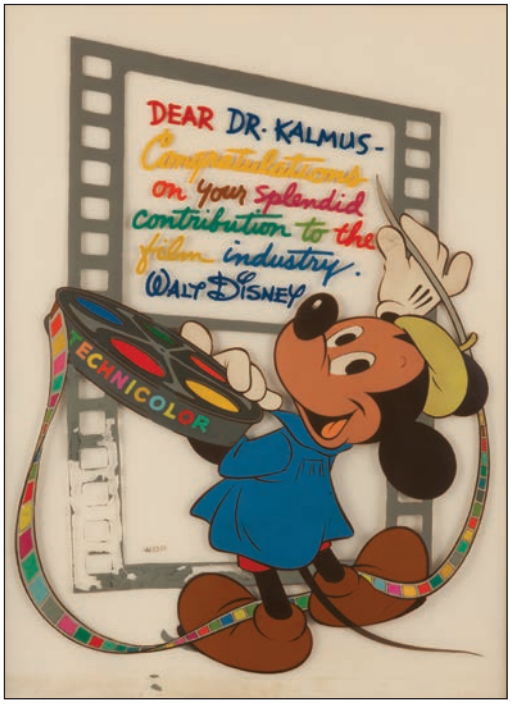
438. BRUTUS CENTAUR ORIGINAL PRODUCTION DRAWING FROM *FANTASIA*. (Walt Disney, 1940) Original production layout drawing of the centaur, Brutus, from *Fantasia*. Accomplished in pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper. Brutus measures 6 in. x 7 in. **$400 – $600**



439. *FANTASIA* "DANCE OF THE HOURS" ORIGINAL PRODUCTION CEL ON COURVOISIER BACKGROUND. (Walt Disney, 1940) Original production cel of an ostrich from the "Dance of the Hours" sequence of *Fantasia*. The image is placed on its original background as prepared by Courvoisier Studios. Stamped "WDP" at the lower right. Measures 6 ¾ in. x 7 in. **$1,500 – $2,000**



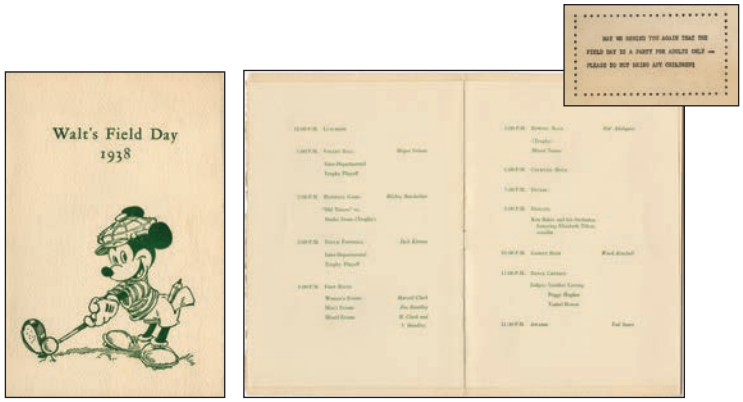
440. *FANTASIA* OSTRICH CONCEPT ART. (Walt Disney, 1940) Beautifully detailed storyboard panel featuring an ostrich from *Fantasia*. The entire piece measures 3 ¾ in. x 5 ¼ in. and is rendered in ink, pencil and gouache. **$2,000 – $3,000**



441. WALT DISNEY MICKEY MOUSE ORIGINAL CUSTOM CEL PRESENTED TO THE CO-FOUNDER AND PRESIDENT OF TECHNICOLOR, HERBERT KALMUS. Technicolor was the most widely used color motion picture process in Hollywood from 1922 to 1952. Known and celebrated for its saturated levels of color, it was used commonly for filming musicals (*The Wizard of Oz*, *Singin' in the Rain*), costume pictures (*The Adventures of Robin Hood*), as well as Disney animated films (*Snow White and the Seven Dwarfs*, *Fantasia*). The Technicolor Motion Picture Corporation was founded in Boston in 1914 by Herbert Kalmus, Daniel Frost Comstock and W. Burton Wescott and this cel was presented to Dr. Kalmus for his contribution to the film industry. This custom Walt Disney Mickey Mouse cel features Mickey in artist's attire holding a reel of Technicolor film like a palette and painting this dedication, "Dear Dr. Kalmus – Congratulations on your splendid contribution to the film industry. Walt Disney." Measures approx. 11 ½ in. x 15 in. Framed. Exhibits some paint cracking at the lower left border. **$2,000 – $3,000**



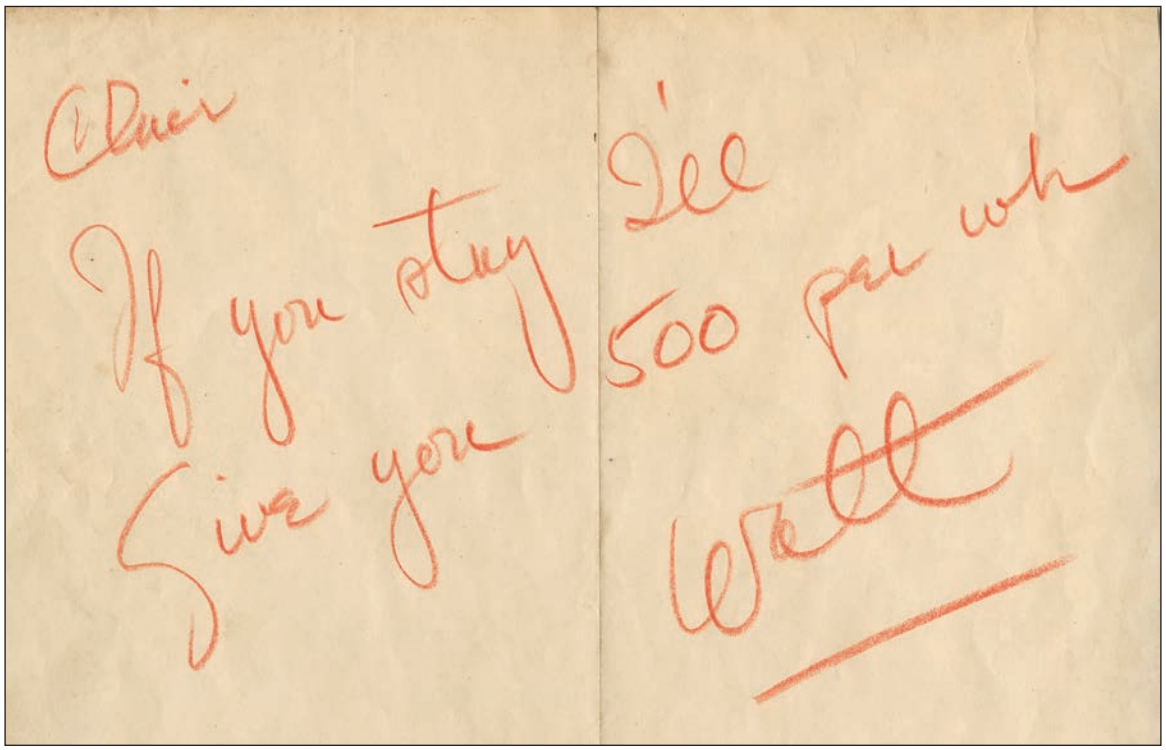
442. Original Floyd Gottfredson Mickey Mouse painting, *Mickey Mouse on Sky Island*. Original painting of Mickey Mouse titled, *Mickey Mouse on Sky Island*, by Floyd Gottfredson, accomplished in ink and animator's gouache on a 20 in. x 25 in. leaf of 4-ply illustration board; image size is 16 in. x 21 in. Signed *"Floyd Gottfredson © Walt Disney Productions"* at the lower right. Malcolm Willits commissioned Gottfredson to paint a series of works based on Mickey's comic strip adventures and Big Little Books and explained, "I hit upon the idea of having Floyd create a series of paintings, each one devoted to one of his classic Mickey Mouse adventures. While each painting would be rectangular in size, the necessity for roundness [to facilitate printing on buttons and other items] would require all the action and background information to be contained within a *circle* in the center. And the paintings would be designed so that the *essence* of each story would be apparent in a single scene." Archival mount with a custom mat. **$6,000 – $8,000**



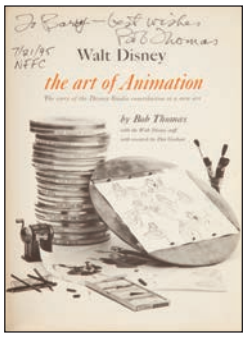
443. Walt's Field Day program and inter-office memo. Program for the June 4, 1938 event called, "Walt's Field Day," a Disney Studio party to celebrate the success of *Snow White and the Seven Dwarfs*. The staff was invited to Lake Norconion Club Resort in Norco, California for a relaxing getaway of games, dinner and cocktails. The event has become infamous for the drunken conduct of some of the animators. The 7-pg program is notable for an illustration of Mickey Mouse on the cover drawn by Ward Kimball, and the first appearance of Mickey with black pupils. Kimball later recounted, "In order to have Mickey's head addressing the ball and at the same time smiling at the audience, I said, what the hell, I'll use our regular eyes…we're using on the Dwarfs, Snow White, Goofy, Pluto…and put black pupils in them. This really caused a riot in the comic-strip department. Fred Moore agreed that it gave Mickey more personality…[and] Walt bought it." Includes an inter-office memo regarding hotel room accommodations for the Field Day. **$200 – $300**

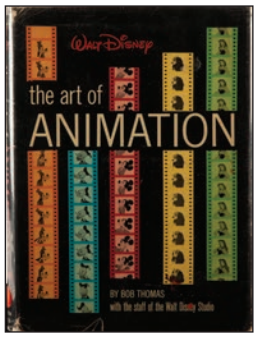


444. Walt Disney Studio Christmas Card for 1936. Beautiful Walt Disney Studio Christmas card for 1936 featuring Mickey, Minnie, Donald and Pluto. Lithograph on card stock and stamped on the verso "© Walt Disney Productions 1936." Measures 7 in. x 9 in. These early Walt Disney Studio Christmas cards are scarce and sought after by collectors. Fine condition. **$200 – $300**



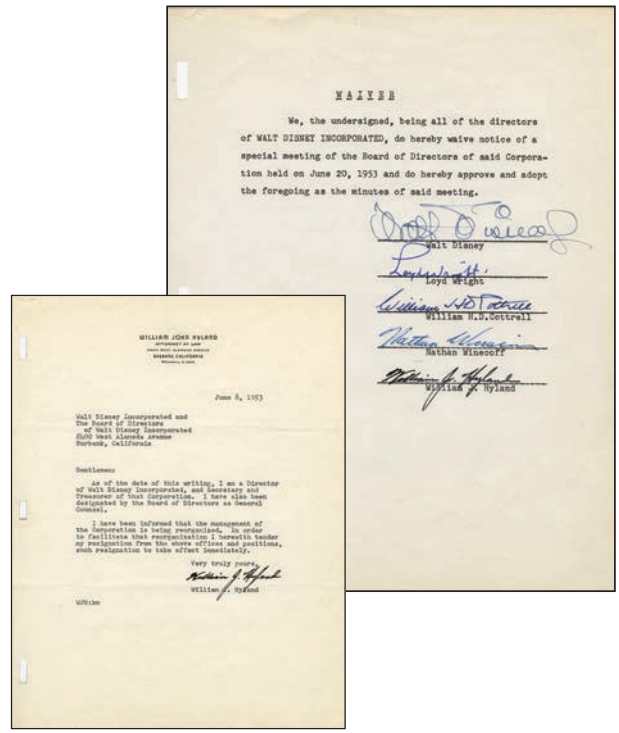
445. Walt Disney signed and inscribed letter to Clair Weeks 1956. A Missionary's son, Clair Weeks was born in India and came to the United States in his late teens. In 1936 he joined the staff of Walt Disney as an assistant animator, and worked on such classic films as *Snow White*, *Bambi, Cinderella* and *Peter Pan*. In 1956 Weeks decided to leave Disney and return to India to help develop its animation industry. On the evening of his going away party, Weeks found this handwritten note from Walt Disney on his desk, *"Clair, If you stay, I will pay you $500 per week, Walt."* Written on a 9 ¾ in. x 12 in. leaf. Faint vertical crease through the middle. **$3,000 – $5,000**



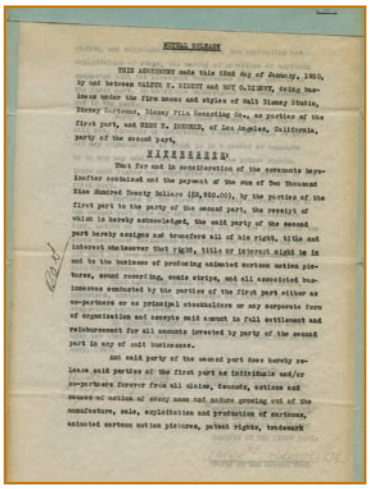


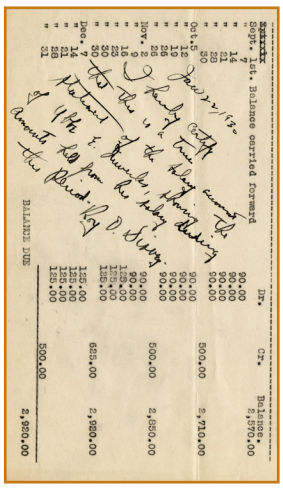


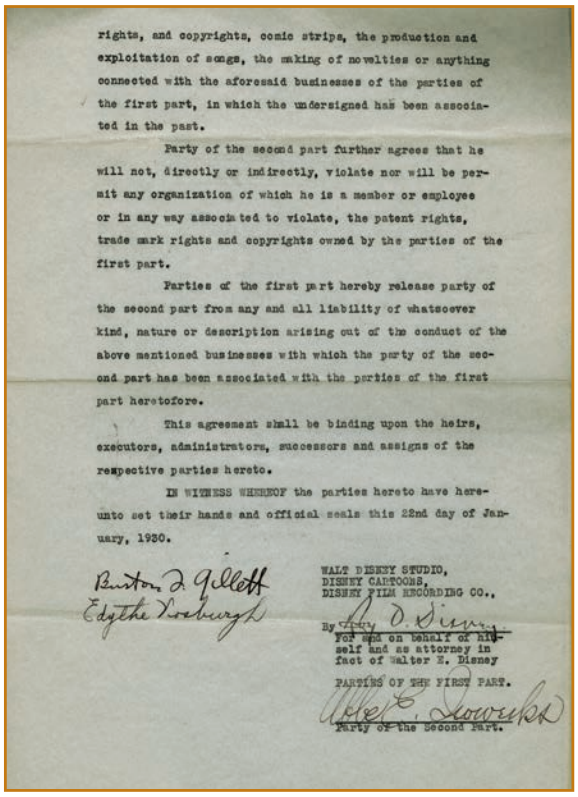
446. *The Art of Animation* signed by Mary Blair, Marc Davis, Frank Thomas, Ward Kimball, Herbert Ryman and other animators. *Walt Disney – The Art of Animation: The story of the Disney Studio contribution to a new art*. By Bob Thomas with the Walt Disney staff, with research by Don Graham. Golden Press, Inc., New York, (1958). Quarto. Pictorial paper covered boards. Signed by Bob Thomas, Ken Chapman, Jean Wright, Norm Wright, Jack R. Steely, Bill Roontsle, John Murray, Michael Wright, Rich Iurne, Rex Goode, Ow Greene, Glendora Von Tessel, Bill Cottrell, Mary Blair, Xavier Atencio, Bill Justice, Al Bertino, Jack Hannah, Alice M. Davis, Jimmy Trout, Ken O'Brien, John Hench, Claude Coats, Frank Thomas, Ward Kimball, Marc Davis (twice), Collin Campbell, Roland Crump and Herb Ryman. Corners and spine ends worn through. Hinges remain sound. Dust jacket is creased and worn. Approaching Very Good. **$800 – $1,200**



447. Walt Disney signed waiver letter and minutes approval of the special director's meeting. 8 ½ in. x 11 in. document from the directors of Walt Disney Incorporated, waiving notice of a special meeting of the Board of Directors on June 20, 1953. The document is signed, "Walt Disney," in blue ink as well as the signatures of board members Lloyd Wright, William H.D. Cottrell, Nathan Winecoff and William J. Hyland. Also included is a letter dated June 8, 1953, addressed to the Walt Disney Board of Directors from William J. Hyland, informing them of his resignation. With PSA/DNA COA. **$1,000 – $1,500**







rights, and copyrights, comic strips, the production and exploitation of songs, the making of novelties or anything connected with the aforesaid businesses of the parties of the first part, in which the undersigned has been associated in the past.

Party of the second part further agrees that he will not, directly or indirectly, violate nor will be permit any organization of which he is a member or employee or in any way associated to violate, the patent rights, trade mark rights and copyrights owned by the parties of the first part.

Parties of the first part hereby release party of the second part from any and all liability of whatsoever kind, nature or description arising out of the conduct of the above mentioned businesses with which the party of the second part has been associated with the parties of the first part heretofore.

This agreement shall be binding upon the heirs, executors, administrators, successors and assigns of the respective parties hereto.

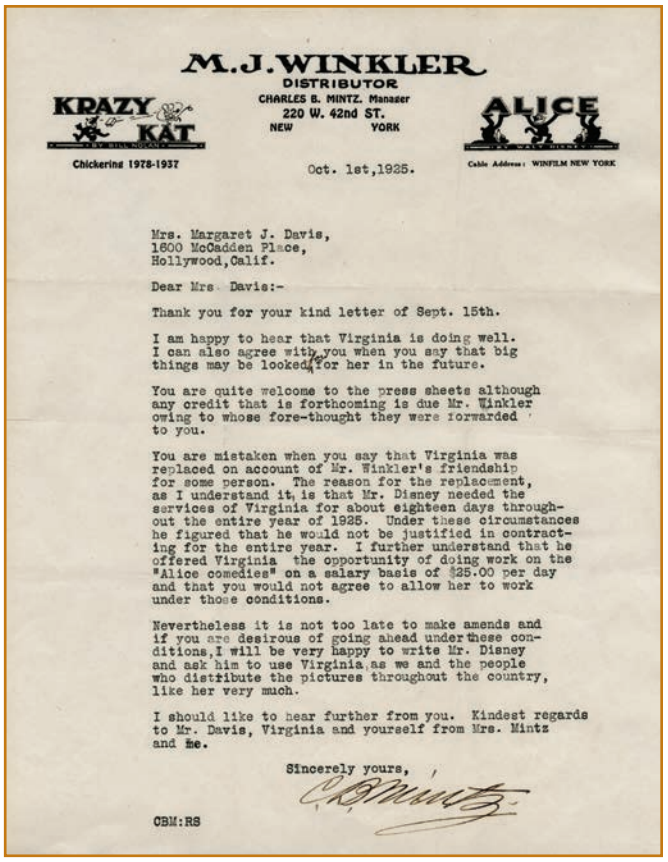
IN WITNESS WHEREOF the parties hereto have hereunto set their hands and official seals this 22nd day of January, 1930.

Witness: Burton J. Gillett
Edythe Roeburgh

WALT DISNEY STUDIO,
DISNEY CARTOONS,
DISNEY FILM RECORDING CO.,
By Walter E. Disney
For and on behalf of himself and as attorney in fact of Walter E. Disney
PARTIES OF THE FIRST PART.

Ub E. Iwerks
Party of the Second Part.

448. Historic Mutual Release agreement between Walt Disney Studio and Ub Iwerks. Typed Docuent Signed, Folio, 2 pages, dated January 22, 1930, releasing Ub Iwerks from his contract with Walt Disney Studio and transferring all his "right, title, or interest" back to the Disneys in exchange for a cash settlement of $2,920.00. Signed on page two by *"Roy O. Disney"* and *"Ubbe E. Iwwerks,"* as well as the signatures of Disney's legal counsel. In 1930, Pat Powers (Disney's Film Distributor) offered to finance Ub Iwerks in a studio of his own. Iwerks, the man responsible for creating Mickey Mouse, for animating many of the early Disney Shorts, and one of Disney's closest friends was a 20% owner in the Disney Studio at the time. Seeing a chance to break out on his own, he resigned from Disney, and with the signing of this document, gave away any interest in the studio and the characters he helped to create. His new studio had some semi success with Flip The Frog and Willie Whopper, but lasted only six short years. In 1936 Iwerks Studios closed its doors. In 1941 Iwerks returned to Disney Studios, not as a partner but as an employee and stayed with the company until his death in 1971. An Amazing piece of memorabilia documenting a major event in Animation history. Includes a One page, Folio, leaf being the Account of Ub Iwwerks at Disney Studio, with handwritten notation by Roy Disney, *"Jan 22, 1930. I hereby certify that this is a tru statement of the salary account of Ubbe E. Iwwerks, showing the amounts held from the salary starting this period. Roy O. Disney."* Includes a letter of authenticity from Ub's son, David Lee Iwerks. **$10,000 – $15,000**



M.J. WINKLER
DISTRIBUTOR
CHARLES B. MINTZ. Manager
220 W. 42nd ST.
NEW YORK

KRAZY KAT
Chickerina 1928-1937

ALICE
Cable Address: WINFILM NEW YORK

Oct. 1st, 1925.

Mrs. Margaret J. Davis,
1600 McCadden Place,
Hollywood, Calif.

Dear Mrs. Davis:-

Thank you for your kind letter of Sept. 15th.

I am happy to hear that Virginia is doing well. I can also agree with you when you say that big things may be looked for her in the future.

You are quite welcome to the press sheets although any credit that is forthcoming is due Mr. Winkler owing to whose fore-thought they were forwarded to you.

You are mistaken when you say that Virginia was replaced on account of Mr. Winkler's friendship for some person. The reason for the replacement, as I understand it, is that Mr. Disney needed the services of Virginia for about eighteen days throughout the entire year of 1925. Under these circumstances he figured that he would not be justified in contracting for the entire year. I further understand that he offered Virginia the opportunity of doing work on the "Alice comedies" on a salary basis of $25.00 per day and that you would not agree to allow her to work under those conditions.

Nevertheless it is not too late to make amends and if you are desirous of going ahead under these conditions, I will be very happy to write Mr. Disney and ask him to use Virginia, as we and the people who distribute the pictures throughout the country, like her very much.

I should like to hear further from you. Kindest regards to Mr. Davis, Virginia and yourself from Mrs. Mintz and me.

Sincerely yours,
C.B. Mintz

CBM:RS

449. Charles B. Mintz TLS regarding Virginia Davis, Walt Disney's "Alice." Charles B. Mintz, Typed Letter Signed, One page, Quarto, dated Oct. 1st, 1925, on M.J. Winkler Distributor letterhead bearing the Krazy Kat and Disney Alice caricatures. Written to Mrs. Margaret J. Davis, mother of Virginia Davis, Walt Disney's "Alice" that mixed live action with animation. It reads (in full): Virginia Davis first starred in Disney's Laugh-O-Grams in Kansas city. When he moved to Hollywood to Make his Alice in Cartoon land Series for M.J. Winkler, he convinced Virginia's parents to move her out there also. However, by 1925, Disney had begun to use other children in the series. In this letter, Charles Mintz, the husband of M.J. Winkler, and the head of Mintz Studios in New York, addresses Mrs. Davis' concerns about Virginia's future with Disney. "Dear Mrs. Davis:– Thank you for your kind letter of Sept. 15th. I am happy to hear that Virginia is doing well. I can also agree with you when you say that big things may be looked "for" for her in the future. You are quite welcome to the press sheets although any credit that is forthcoming is due Mr. Winkler owing to whose fore-thought they were forwarded to you. You are mistaken when you say that Virginia was replaced on account of Mr. Winkler's friendship for some person. The reason for the replacement, as I understand it, is that Mr. Disney needed the services of Virginia for about eighteen days throughout the entire year of 1925. Under these circumstances he figured that he would not be justified in contracting for the entire year. I further understand that he offered Virginia the opportunity of doing work on the 'Alice comedies on a salary basis of $25.00 per day and that you would not agree to allow her to work under those conditions. Nevertheless it is not too late to make amends and if you are desirous of going ahead under these conditions, I will be very happy to write Mr. Disney and ask him to use Virginia as we and the people who distribute the pictures throughout the county, like her very much. I should like to hear further from you. Kindest regards to Mr. Davis, Virginia and yourself from Mrs. Mintz and me. Sincerely yours, *C.B. Mintz*" An important document in the early history of the Disney Studios. Matted in a frame measuring 15 in. x 17 ½ in. **$4,000 – $6,000**

Hooray for Hollywood



The Birth of Disney Studios

450. The Birth of Disney Studios: *"Hooray for Hollywood!!"* Historic 1924 Walt Disney handwritten letter to Mickey Mouse creator Ub Iwerks discussing his move to California to join his studio. Walt Disney Historic Autograph Letter Signed, Quarto, Four pages, on Disney Bros. Studio letterhead, dated June 1st, 1924, to *"Dear friend Ubbe,"* **Ub Iwerks** (1901-1971). Iwerks was responsible for creating Mickey Mouse and for the distinctive style of the earliest animated Disney cartoons. Disney pens (in full): *"Dear friend Ubbe, I'll say I was surprised to hear from you and also glad to hear from you. Everything is going fine with us and I am glad you have made up your mind to come out. Boy, you will never regret it – this is the place for you – a real country to work and play in – no kidding – don't change your mind – remember what ol' Horace Greeley said" 'Go west young man – go west!' We have just finished our sixth comedy for M. J. Winkler and are starting tomorrow on the seventh of the first series of twelve. Miss Winkler is well pleased with them and has given us some high praise – she is leaving New York for here June 1st, and I believe we will be able to start a twice a month schedule, instead of our monthly schedule. I can give you a job as artist-cartoonist and etc. with the Disney Productions, most of the work would be cartooning. Answer at once and let me know what you want to start and I will write more details. At the present time I have one fellow helping me on the animating, three girls that do the inking, etc. while Roy handles the business end. I have a regular cast of kids that I use in the picture and little Virginia is the star. Write and tell me how soon you want to come out – if you can leave before the first of the month all the better – of course you would sell all of your furniture and also your car? Wouldn't you? I believe it would be best if you did. Anyways, write and let me know all the details. Give my regards to everyone at the Film Ad and the boys at the Arabian Nights, and also to your mother. As ever your old friend. Walt —— Don't hesitate – Do it now – !P. D. Q. – P.S. I wouldn't live in K.C. now if you gave me the place – yep – you bet – Hooray for Hollywood – !!"*

Mickey Mouse's essence was the spirit of Walt himself, but his true character was born from the hand of a single great animator named Ub Iwerks, Disney's oldest friend and colleague from the time they met in Kansas City in 1918. The two worked together for several years at the Kansas City Film Ad Company. Disney decided to take up work in animation and during off-hours the two of them worked on animated fairy tales, not unlike the Fleischer brothers' work in New York. Walt set up his own studio, Laugh-O-Gram, producing six fairy tale cartoons, but the distributor went bankrupt, leaving his next project, *Alice's Wonderland*, an animated feature incorporating live action of "Alice" played by Virginia Davis and produced by New York film distributor, M.J. Winkler Productions, unrealized. Loaded with debt, Disney bought a one-way ticket to Hollywood, intending to establish a studio in the movie industry's capital city. Shortly after his arrival in Hollywood, with his *Alice* shorts a hit, he wrote his good friend Ub attempting to persuade him to move to California. Ub's drawing skill proved exactly what Walt and Roy needed to secure the continuance of the *Alice* stories. Iwerks created all the great early Disney characters including the ill-fated *Oswald the Lucky Rabbit* and the famous *Alice Comedies*. When control of Oswald shifted to Universal, it was Iwerks who created Mickey Mouse and subsequently animated him in his earliest appearances thus literally giving life to one of the world's greatest characters and most enduring icons. This letter documents a major turning point for Disney, urging Iwerks to leave Kansas City, move to Los Angeles and accept his offer to become Disney's chief animator, marking the moment in time in which history was secured and the Master of Fantasy and the Hand Behind the Mouse came to an agreement that would ultimately change popular culture as we know it today. One could argue that had this letter not been exchanged, the world would never have known Mickey Mouse, and Disney himself might have ended up as little more than a footnote in Hollywood history. Written entirely by hand on Disney Bros. Studios stationery – a truly rare find and one of a handful of surviving documents from the offices that pre-date the famous Hyperion Street location in the Silver Lake district of Los Angeles – the letter offers a rare and generous glimpse of the Jazz Age energy of a young Walt Disney, full of the dreams of a thriving Hollywood in the halcyon days of American Film. Punctuated with refreshing candor, the soon-to-be cartoon mogul references landmarks in his personal history that have now fallen into folklore. His passion, drive and charismatic exuberance bounce off the pages of this unprecedented historical record.

Includes original envelope of transmittal addressed in hand by Walt Disney, postmarked June 1, 1924, as well as two 2 ½ in. x 3 ¼ in. photographs of Ub standing beside Virginia Davis' family's seven-passenger Cadillac, the car that Ub drove, together with his mother, across the U.S. to start his new career. This letter, from Walt to Ub, is the only known example of a handwritten correspondence between the two men to ever surface for auction and the only known handwritten letter from Walt Disney to ever reach public auction. Includes a letter of authenticity from Ub's son, David Lee Iwerks. The importance of this letter cannot be overstated. **$60,000 – $80,000**





Walt Disney — Roy Disney

Disney Bros. Studio
4649 KINGSWELL AVENUE
Hollywood, Calif.
TELEPHONE 393717

June 1st 1924

Dear Friend Ubbe..

Will say I was surprised to hear from you and also glad to hear from you. Every thing is going fine with us and am glad you have made up your mind to come out. Boy you will never regret it — this is the place for you — a real country — to work and play in — no kidding — don't change your mind — remember what old Horace greely said "Go West young man - Go West" —

We have just finished our sixth comedy for M. J. Winkler

Walt Disney Comics
M. J. Winkler ,Distributor, N. Y.

over

and are starting to-morrow on the seventh of the first series of 12 miss Winkler is well pleased with them and has given us some high praise — she is leaving New York for here June 1st, and I believe we will be able to start a twice a month schedule instead of our monthly schedule —

I can give you a job — as artist — cartoonist and etc with the Disney Productions most of the work would be cartooning — answer at once and let me know what you want to start and I will write more details — at the present time I have one fellow helping me on the animating, 3 three girls that do the inking etc. while Roy handles the business end — I have a regular cast of kids that I use in the pictures and little Virginia is the star —

2.

I was talking with mr. Davis last nite — told him you was figureing on coming out and he wants you to drive his car out — it is a seven passanger cadilac — he will pay all expenses on the car — such as gas, Oil and up keep — I think it is a dandy proposition. and the best way to come out — you could have a nice trip — mr Davis says it is a good car — an old model but has not been driven very far - he wants you to go over to the Much more Garage 3220 Twoot (under georga Brown Dramatic school) and take a look at it just tell them you are figureing on driving it out for him — then write and let me know what you want to do. and how soon

Walt Disney Comics
M. J. Winkler, Distributor, N. Y.

(over)

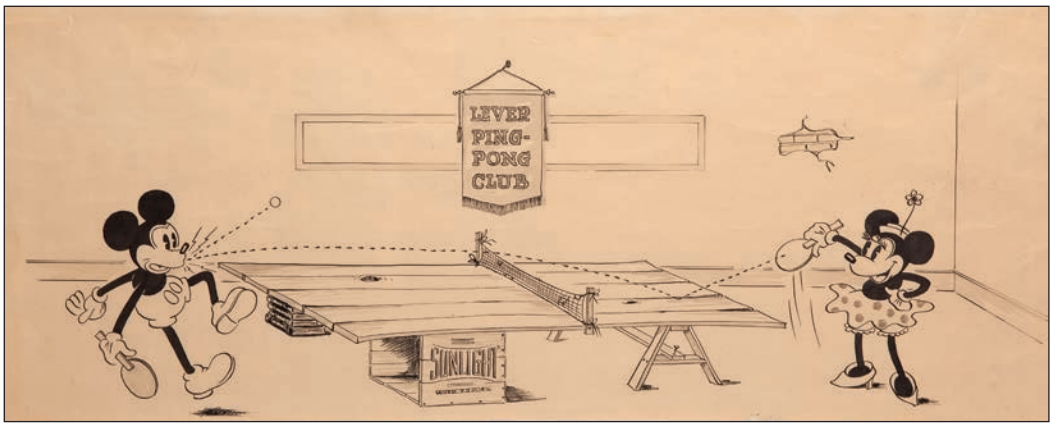
you can come out — If you can leave before the first of the month all the better — of course you would sell all your furniture and also your car ? wouldn't you ? — I believe it would be best if you did — any ways write and let me know all the details — give my regards to every one at the film ad and to the boys at the Arabian Knights — and also to your mother — as ever your old friend

Walt —

Don't hesitate — Do it now —

— P. D. Q —

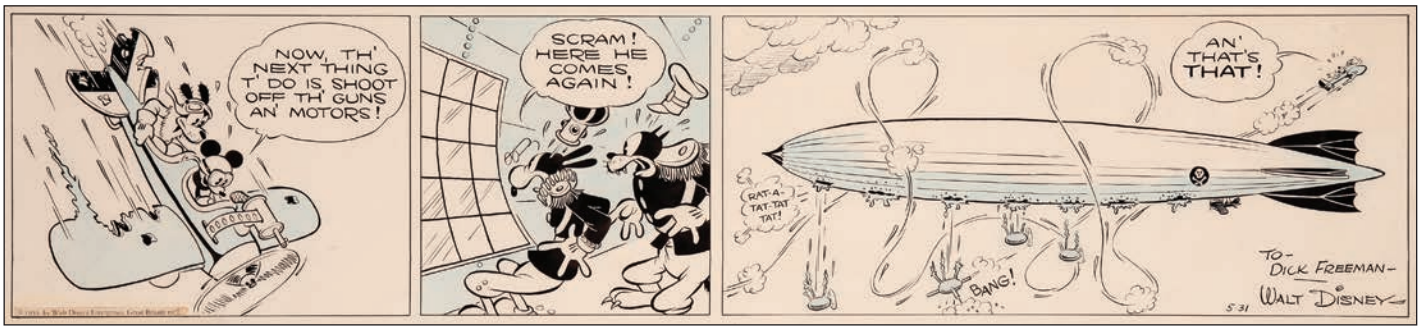
P.S. I wouldn't live in K.C. now if you gave me the place — yep — you bet — Hooray for Hollywood — !!



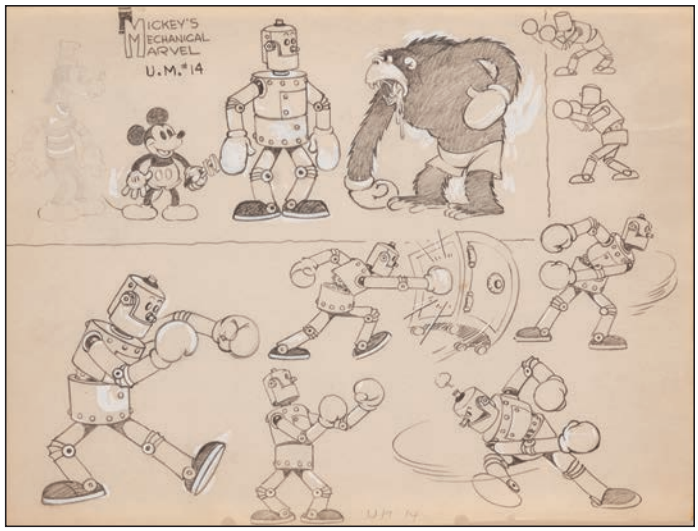
451. MICKEY AND MINNIE MOUSE INKED PUBLICITY DRAWING EARLY 1930s. Original ink with monochrome wash. The art was made in early 1930 (or late 1929) for the Lever Company in London prior to the company merging in the second half of 1930. The Lever Brothers were a soap manufacturing company that produced the household soap Sunlight since 1884. In mid-1930 the Lever Brothers merged with the Dutch producer Margarine Unie and created one of the biggest conglomerates around the world, Unilever. You can see in the middle of the art, hanging on the wall, a Lever Ping-Pong Club flag. Table tennis had its origin in England where the first World Championship was held in 1926 (London). Under the table there is a Sunlight soap crate. This art comes from a former executive of the Unilever Company in Rotterdam, Holland who started his career after WWII at the London headquarters. The art was probably created by Win Smith or Floyd Gottfredson since they were both inking the Mickey Comic Strip at that time in the Disney Studio. Mickey and Minnie both have a "double brow" in this artwork which was only used in 1929 until sometime in 1930. Measures 8 ½ in. x 21 in. **$6,000 – $8,000**



452. *ALPINE CLIMBERS* ORIGINAL ARTWORK FOR *GOOD HOUSEKEEPING* BY TOM WOOD. Used by Walt Disney to promote upcoming Disney movies, this is the original artwork by Tom Wood for the *Alpine Climbers* advertisement which appeared in the April, 1936 issue of *Good Housekeeping*. Accomplished in ink and animator's gouache on illustration board measuring 15 in. x 24 ½ in. Tom Wood came to Disney Studios in 1932 from his position as a Los Angeles daily newspaper artist. He worked at the Studio as publicity artist, assumed primary responsibility for the monthly *Good Housekeeping* page as well as the creation of publicity stills for the theater, until his untimely death in 1940. Matted to an overall size of 21 ½ in. x 30 in. and housed in a custom 24 in. x 33 in. frame. **$10,000 – $15,000**



453. FLOYD GOTTFREDSON AND TED THWAITES MICKEY MOUSE *THE MAIL PILOT* DAILY COMIC STRIP ORIGINAL ARTWORK 1933. Floyd Gottfredson was the artist behind the Mickey Mouse newspaper comic strip from 1932 until his retirement in 1975. He began his career in 1929, working as an apprentice animator for the Disney Studios. Gottfredson, who was never allowed to sign his work during his years as a Disney artist, received the Inkpot Award in 1983, and was inducted into the Will Eisner Comic Industry Hall of Fame in 2006. As a comic artist for Walt Disney, most closely associated with Mickey Mouse, *The Mail Pilot* is considered a favorite storyline from the early years of the original *Mickey Mouse* daily strip, and this particular daily is one of the best from that adventure. It has a great first panel of Ace Mail Pilot Mickey Mouse with Captain Doberman (a Goofoid type character) in his bullet-ridden plane attacking the Dirigible. In the second panel you have both of Mickey's archenemies His Highness the Admiral Commander of the Pirate Dirigible, Sylvester Shyster and "'The Black Scourge of the Skies," Pegleg Pete. The last is a double panel of the full Dirigible (including the skull & crossbones insignia) with all of the engines and guns shot off by Mickey. It was probably given as a prize or gift by the Studio at that time and that's why Gottfredson inscribed it *"To Dick Freeman"* above his Walt Disney signature. The art has an image area of approximately 5 ¾ in. x 26 ½ in. and is in Excellent condition. Framed. **$12,000 – $15,000**



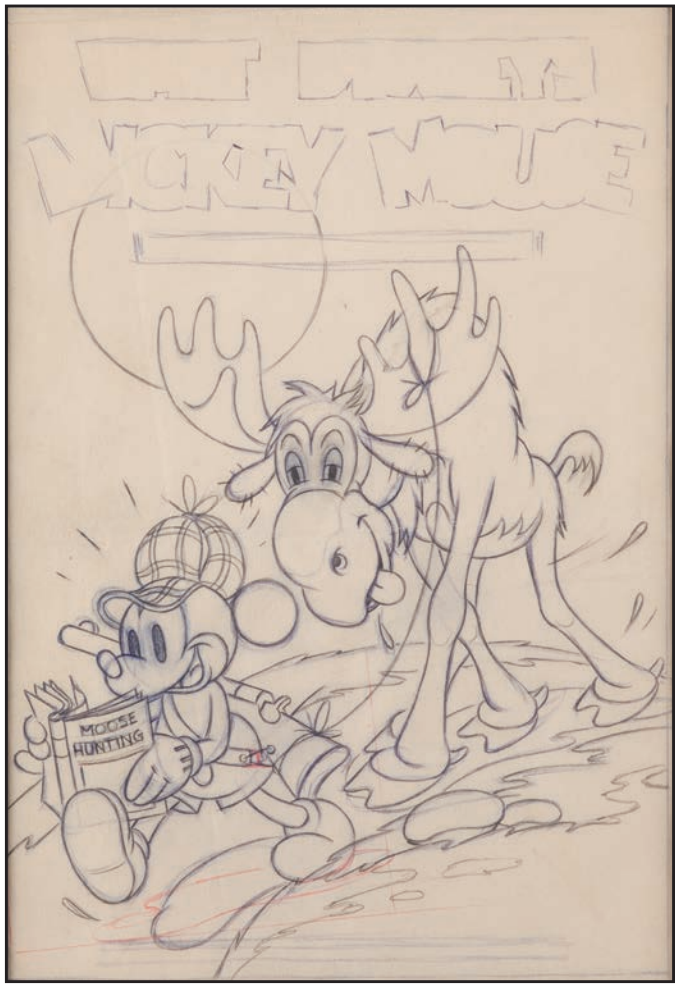
454. Original model sheet from *Mickey's Mechanical Marvel*. (Walt Disney, 1933) Exceptionally well-detailed original model sheet featuring Mickey, the boxing gorilla and numerous views of the robot in action sequences. Accomplished in pencil and animator's gouache on a 10 in. x 12 in. leaf of animation paper. A fantastic group of images from this beloved Disney short. Archivally framed and matted, measuring 20 ¼ in. x 23 ½ in. **$1,500 – $2,000**



455. Original model sheet for *Mickey Plays Papa*. (Walt Disney, 1934) Beautifully detailed original model sheet featuring Mickey, crying babies and toys. Accomplished in pencil on approx. 9 in. x 12 in. leaf of animation paper. Archivally framed and matted, measuring 20 in. x 23 in. **$1,500 – $2,000**



456. Original model sheet of Pluto and Fifi from *Puppy Love*. (Walt Disney, 1933) Beautiful original model sheet featuring Pluto and numerous views of his girlfriend, Fifi. Accomplished in pencil on approx. 10 in. x 12 in. leaf of animation paper. A wonderful group of images. Archivally framed and matted, measuring 19 in. x 23 in. **$1,500 – $2,000**



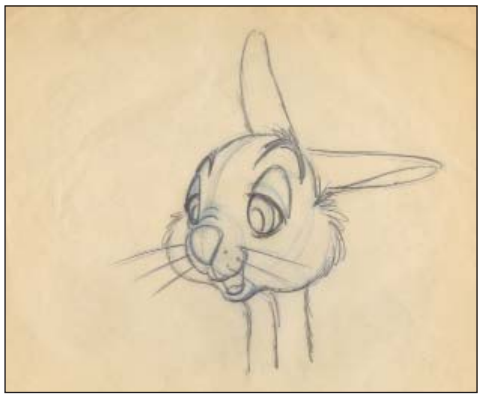
457. Hank Porter original artwork for *Moose Hunters* poster. (Walt Disney, 1937) Original concept artwork by Hank Porter for the Mickey Mouse *Moose Hunters* one-sheet poster. Accomplished in graphite and colored pencil on approx. 10 in. x 12 in. leaf of animation paper, it features Mickey walking along in hunting garb and gun reading a book on moose hunting, while a large moose traipses along behind him. Hank Porter was staff artist of the Publicity Art Department from 1936 to 1950 and was responsible for the Walt Disney pages featured in Good Housekeeping from 1934-1944, several covers and illustrations for *Mickey Mouse Magazine* and Dell publisher's *Walt Disney's Comics and Stories*. Archivally framed and matted, measuring 18 in. x 21 in. **$3,000 – $5,000**



458. HANK PORTER ORIGINAL COLOR PUBLICITY DRAWING FOR *DONALD'S DOG LAUNDRY*. (Walt Disney, 1940) Original color publicity drawing by Hank Porter for *Donald's Dog Laundry*. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper, it features a soaking wet Donald hung on a clothesline with Pluto looking on. Production notations and approval signature in the lower margin. Hank Porter was staff artist of the Publicity Art Department from 1936 to 1950 and was responsible for the Walt Disney pages featured in Good Housekeeping from 1934-1944, several covers and illustrations for *Mickey Mouse Magazine* and Dell publisher's *Walt Disney's Comics and Stories*. Archivally framed and matted, measuring 21 in. x 23 in. **$1,500 – $2,000**



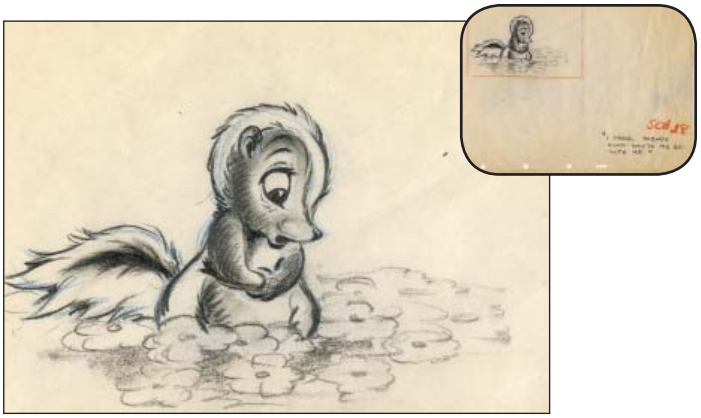
459. RARE UB IWERKS PRODUCTION DRAWING OF MINNIE MOUSE FROM *THE BARN DANCE 1929*. This is an Ub Iwerks drawing from *The Barn Dance* (1929) featuring Minnie mouse dancing with Black Pete. A very rare early drawing from Mickey's fourth cartoon. Handwritten notation "133" in pencil at the lower right corner. Staple holes at the top right corner; otherwise, Fine condition. **$1,000 – $1,500**



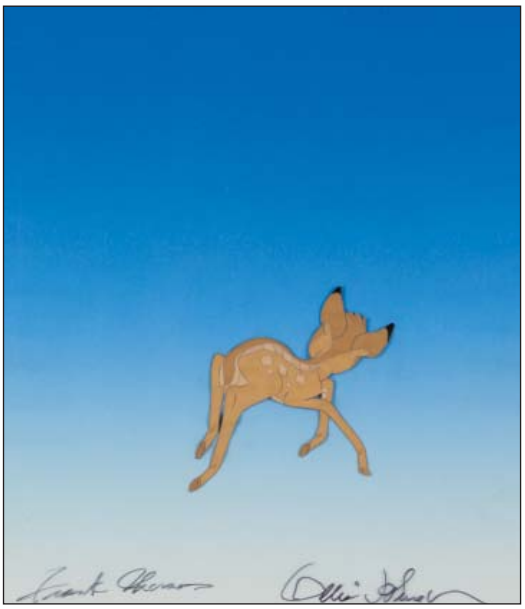
460. ORIGINAL PRODUCTION DRAWING OF THUMPER FROM *BAMBI*. (Walt Disney, 1942) Rare production drawing of Thumper from the "Twitterpatted" sequence of *Bambi*. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper. Image measures approx. 7 ½ in. x 7 ¾ in. **$300 – $500**



461. ORIGINAL PRODUCTION LAYOUT DRAWING THUMPER'S GIRLFRIEND FROM *BAMBI*. (Walt Disney, 1942) Extremely rare animation drawing of Thumper's girlfriend from the "Twitterpatted" sequence of *Bambi*. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper. Image measures approx. 3 ½ in. x 4 in. Faint toning to margins, faint creases to lower left corner. **$200 – $300**



462. FLOWER ORIGINAL PRODUCTION LAYOUT/STORYBOARD FROM *BAMBI*. (Bambi, 1942) Beautiful original layout/storyboard featuring Flower in a field of flowers. Accomplished in graphite on a 10 in. x 15 ½ in. leaf of animation paper, image size is 4 in. x 5 ¼ in. With production notation *"Sc #28 I know. Nobody ever wants to be with me"* at the lower right. Exhibits toning, chips and edge tears at margins. **$600 – $800**



463. ORIGINAL PRODUCTION CEL FROM *BAMBI* SIGNED BY FRANK THOMAS AND OLLIE JOHNSON. (Walt Disney, 1942) Charming original production cel of Bambi placed on a color copy background for display. The slightly trimmed cel measures approx. 10 ½ in. x 12 in. Signed in ink by Frank Thomas and Ollie Johnson. **$300 – $500**



464. Bambi & rabbits original production cel and production background from *Bambi*. (Walt Disney, 1942) Incredible original production cels featuring Bambi and rabbits and panoramic production background of a shaded forest. The cels have been trimmed to the image and applied to a newer pan cel. Archivally framed and matted measuring 24 in. x 44 in., with a mat opening of approx. 9 in. x 24 in. **$8,000 – $12,000**



465. Tyrus Wong original concept painting from *Bambi*. (Walt Disney, 1942) Beautiful concept painting in subtle shades of pinks and greenish blues by Tyrus Wong accomplished in gouache and tempera on a 7 ½ in. x 14 ½ in. leaf of illustration board. Tyrus "Ty" Wong's (b. 1910) artistic style had a profound influence on the entire look of the film. In contrast to such paintings as Gustaf Tenggren's that showed every detail, Ty Wong had a different approach. The atmosphere in his works gave a new direction to the art and styling of *Bambi*, using a broad range of color and a variety of locales, but always with a delicate, Impressionistic feeling. Prominent Disney animator, Marc Davis, said of Wong, "The influence Ty had on this *made* the film…he was able to find a way of putting these things together so you felt the dampness and the moisture of everything in the forest." Signed in ink on the lower recto mat and additionally on the verso mount. This work is reproduced in the book, *Walt Disney's Bambi: The Story and the Film* by Ollie Johnston and Frank Thomas [Stewart, Tabori & Chang, NY, 1990]. **$15,000 – $20,000**



466. *Little Hiawatha* production cel and Courvoisier background 1937. (Walt Disney, 1937) Little Hiawatha stalks his prey in a production cel setup from this beloved Disney 1937 Silly Symphony. Mounted on an air-brushed background as prepared by Courvoisier Galleries. Entire piece measures 8 in. x 8 in., Hiawatha measures 4 in. tall. **$2,000 – $3,000**



467. *Ben and Me* production cel and production background 1953. (Walt Disney, 1953) Beautiful cel and production background setup from the 1953 Oscar-nominated featurette, *Ben And Me*. The cel and background appear in different parts of the film, but work well together. The background measures 12 ½ in. x 15 ½ in. with an image area of 6 ¾ in. x 9 in. Approval signature of Art Director Ken Anderson, *"Ok Ken,"* at the lower left corner and other production notations in the margins. The cel measures 12 ½ in. x 16 in. Amos Mouse is 2 ¾ in. tall. **$2,000 – $3,000**



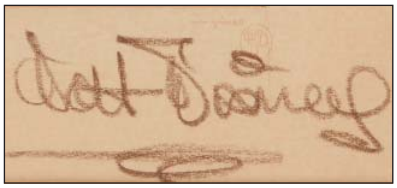
468. Mr. Toad original production from *The Adventures of Ichabod and Mr. Toad*. (Walt Disney, 1949) Original production cel of Mr. Toad holding his monocle. The cel is slightly trimmed to 7 in. x 8 ¾ in. Toad measures 4 ½ in. tall. A wonderful and endearing image from this beloved Disney film. **$1,200 – $1,500**



469. Mary Poppins Pearly Band production cel 1964. (Walt Disney, 1964) Original production cel of the Pearly Band, very scarce characters from *Mary Poppins*. The cel was originally an "Art Corner" setup (originally sold at the Art Corner on Main Street in Disneyland). It is still affixed to the original board with a Disneyland Gold Label on the verso. The entire piece measures 9 in. x 12 in. The image size is 5 ½ in. x 10 in. There is some minor paint loss in the feet and dress of the character on the right side. A very rare setup. **$1,200 – $1,500**



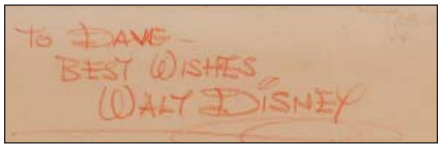
470. Mickey in Arabia production drawing of Mickey and Minnie on camel. (Walt Disney, 1932) Rare early production drawing of Mickey and Minnie from *Mickey in Arabia*. The untrimmed animation paper is framed with a mat opening of 7 ½ in. x 8 ¾ in. The image size is 5 ½ in. x 4 ½ in. **$800 – $1,200**



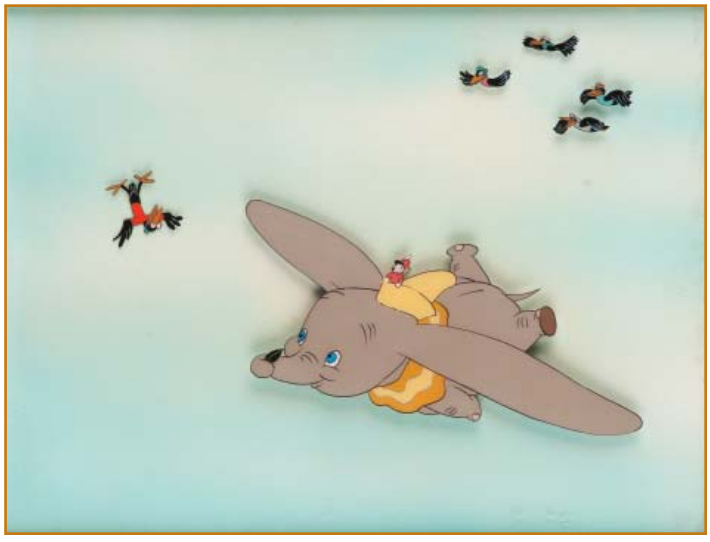


471. ***Song of the South*** **production cel of Br'er Fox and Br'er Rabbit signed by Walt Disney.** (Walt Disney, 1946) Beautiful original production cel of Br'er Rabbit and Br'er Fox from *Song of the South*. The cels have been trimmed to image and applied to an airbrushed background as prepared by the studio for presentation. A portion of the original mat is inscribed and signed by Walt Disney. The professionally framed piece has a mat opening of 10 in. x 10 ¾ in. with an image size of 7 ¾ in. x 9 ¼ in. **$6,000 – $8,000**

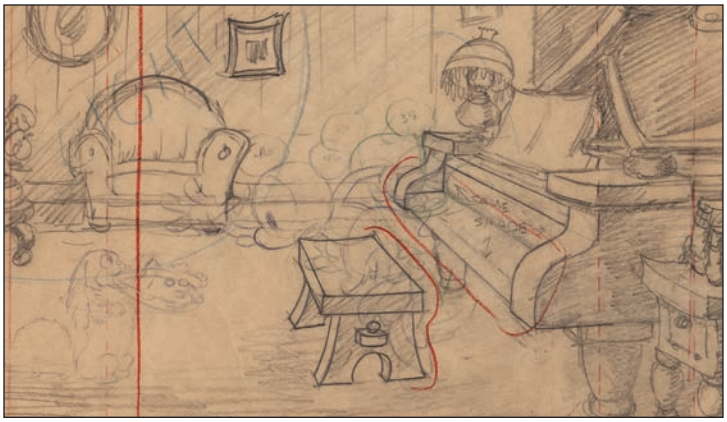




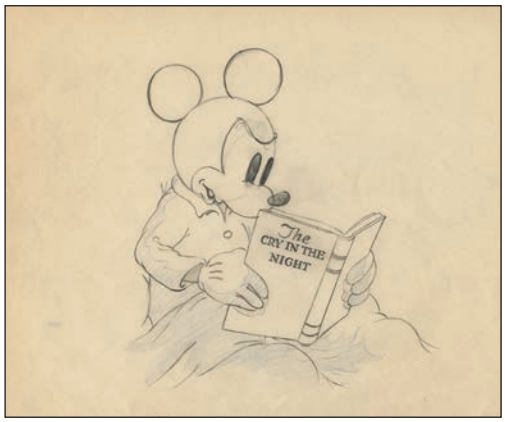
472. ***Song of the South*** **Brer Fox animation cel and background original art.** (Walt Disney, 1946) Brer Fox preps for his dinner in this hand-inked and hand-painted cel with a hand-painted production background from *Song of the South*. This piece has been framed and matted to an image area of 10 ¾ in. x 8 ¼ in. and is in excellent condition. The cel is trimmed and applied to the background as prepared at the studio for presentation. Accompanied by an original Disney Certificate of Authenticity. Studio signature of Walt Disney. $10,000 – $15,000



473. **Production cel of Dumbo flying with Timothy and crows from** ***Dumbo*****.** (Walt Disney, 1941) Amazing Courvoisier Galleries setup featuring production cels of Dumbo, Timothy and all five Crows and a hand-painted background stamped "WDP" as prepared by Courvoisier Galleries. The piece is framed with a mat opening of 8 in. x 10 ½ in. **$4,000 – $6,000**



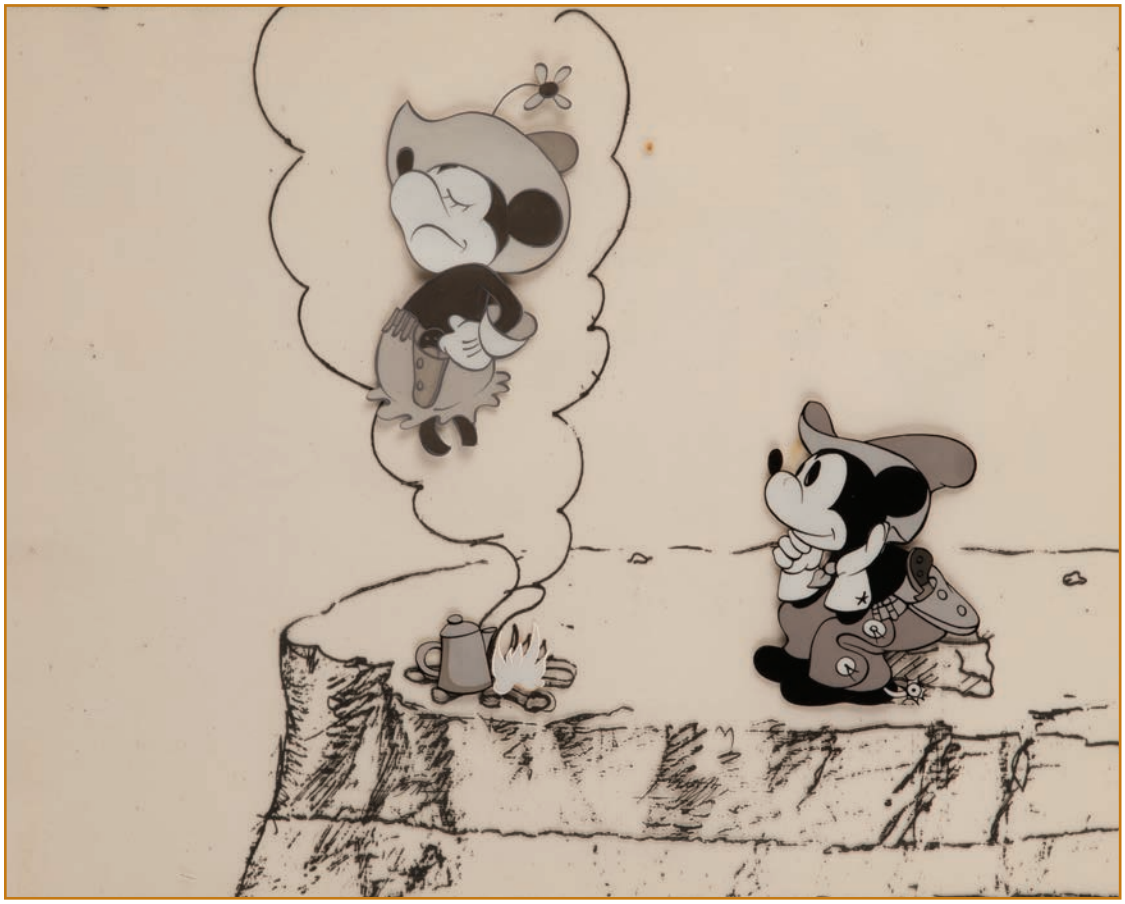
474. *PUPPY LOVE* ORIGINAL PENCIL LAYOUT DISNEY STUDIOS 1933. (Walt Disney, 1933) Extremely rare original pencil background layout for the 1933 Mickey Mouse short, *Puppy Love*. Layouts from this early period are very rare, and this particular one features extraordinary detail as well as images of Mickey and Fifi (placed for reference). Studio stamps and animators notes along the bottom. A short 1 ¾ in. tear reaches into one of the bottom stamps, but does not affect the image. Overall paper size is 9 ½ in. x 12 in. with an image size of 6 in. x 11 in. **$3,000 – $5,000**



475. MICKEY PRODUCTION DRAWING FROM *MICKEY'S NIGHTMARE* DISNEY STUDIOS 1932. (Walt Disney, 1933) Original production drawing of Mickey Mouse from *Mickey's Nightmare*. The entire piece measures 9 ½ in. x 12 in. Image size is 6 ½ in. x 6 in. **$400 – $600**



476. *PETER AND THE WOLF* PRODUCTION CEL AND PRODUCTION BACKGROUND. (Walt Disney, 1946) Stunning original production cels of Sasha and the Wolf placed on a piece of a Production background from the short for presentation. The cels are trimmed to image and applied to the background. The entire piece measures 9 in. x 11 ½ in. Minor cracking along Wolf's mouth. **$400 – $600**



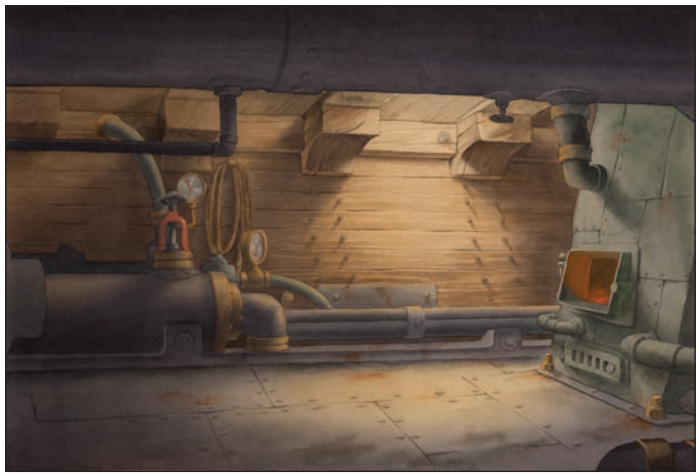
477. *TWO-GUN MICKEY* PRODUCTION MODEL CEL OF MICKEY AND MINNIE. (Walt Disney, 1934) Extremely rare black and white model cel from *Two-Gun Mickey*. The two peg nitrate cel measures 9 ¾ in. x 12 in. and has the production notation *"scene 24"* handwritten along the lower margin. The cel is placed on a copy of the matching background layout. Few Original cels from this period exist as most were washed off and reused. **$15,000 – $20,000**



478. Original production background from *A Gentleman's Gentleman*. (Walt Disney, 1941) Wonderful stand-alone production background from the 1941 Mickey Mouse short, *A Gentleman's Gentleman*. The entire background measures 12 in. x 15 in. with an image size of 11 in. x 14 in. Studio notations along the bottom. Trace of moisture damage at the lower right of the background. The background appears towards the end of the short when Pluto, delivering a paper to Mickey, stops to read the funnies. **$2,000 – $3,000**



479. *How to Swim* original production background. (Walt Disney, 1942) Beautiful watercolor production background from the 1942 Goofy short, *How To Swim*. This stand-alone background is untrimmed and measures 10 in. x 12 in. with an image size of 8 in. x 10 ¾ in. The background appears early in the short when Goofy "Swims" into his bathtub. A wonderful example of backgrounds from this era. **$2,000 – $3,000**



481. *Tugboat Mickey* production background. (Walt Disney, 1940) Stunning and rich watercolor background from *Tugboat Mickey*. Watercolor backgrounds were used throughout the 1930s and 1940s at Disney, and the background artists became masters of the medium as can be seen in this beautiful stand-alone background from the height of the era. The entire piece measures 12 in. x 16 ¾ in. with an image size of 11 ¼ in. x 16 ¼ in. Studio notations and peg holes along the bottom. The background appears in the first half of the short when Goofy stokes the boiler with coal. **$3,000 – $5,000**



482. *Mickey's Service Station* production background. (Walt Disney, 1935) Extremely rare black and white background from *Mickey's Service Station*. The detailed background measures 9 ½ in. x 11 in. with an image size of 9 in. x 10 ½ in. Very few backgrounds from this era appear on the market. **$6,000 – $8,000**

480. Disney *Ferdinand the Bull* original title cel and production background. (Walt Disney, 1938) A wonderful pair of original backgrounds with title cel featuring a portrait of smiling Ferdinand and title credits in German from this 1938 Oscar-winning short. Entire piece measures 9 in. x 23 ½ in. with a 8 ¼ in. x 10 ½ in. mat opening. Slight paint chipping of lettering. Housed in an ornate frame with linen mat, overall size is 16 in. x 30 ½ in. **$600 – $800**





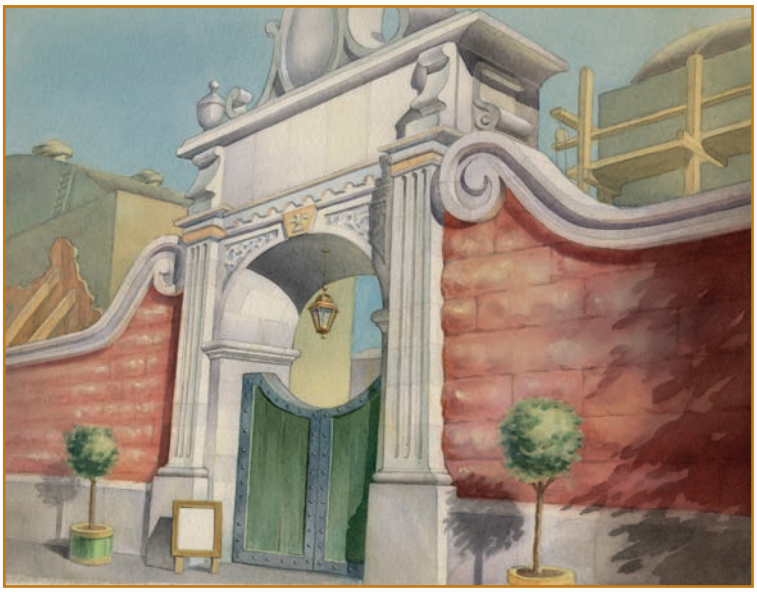
483. *MICKEY'S NIGHTMARE* PRODUCTION BACKGROUND. (Walt Disney, 1932) Extremely rare black and white background from *Mickey's Nightmare*. The beautifully detailed background measures 9 ½ in. x 11 in. with an image size of 9 in. x 10 ½ in. Very few backgrounds from this era appear on the market. **$4,000 – $6,000**



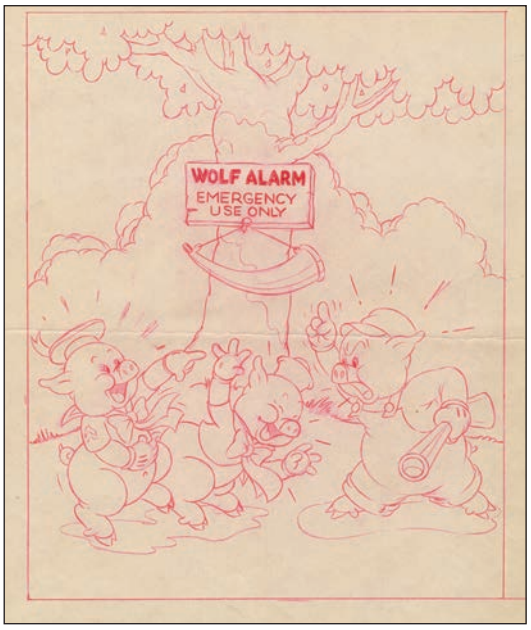
486. MICKEY MOUSE *THE PRINCE AND THE PAUPER* MODEL CEL AND BACKGROUND. (Walt Disney, 1990) Nice color model cel of Mickey Mouse from *The Prince And The Pauper*. The untrimmed cel has been placed on a hand-painted preliminary background from the production. Measures 12 ½ in. x 17 in. and bearing production notations *GR. 17 Dusk Mickey Coronation Outfit BG's Copy* in ink along the lower margin. Slight soiling along margins. **$200 – $300**



484. KATHARINE HEPBURN ORIGINAL PRODUCTION DRAWING FROM *MOTHER GOOSE GOES HOLLYWOOD*. (Walt Disney, 1938) Original production drawing of Katharine Hepburn from *Mother Goose Goes Hollywood*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, images measures approx. 5 in. x 6 ¾ in. Production notations in the margins. **$200 – $300**



485. *AUTOGRAPH HOUND* PRODUCTION BACKGROUND. (Walt Disney, 1939) Stunning watercolor background based on a well-known Hollywood Movie Studio, from the classic 1939 Donald Duck short, *Autograph Hound*. The untrimmed background measures 10 in. x 12 ½ in. with peg holes and studio notations along the bottom. **$4,000 – $6,000**



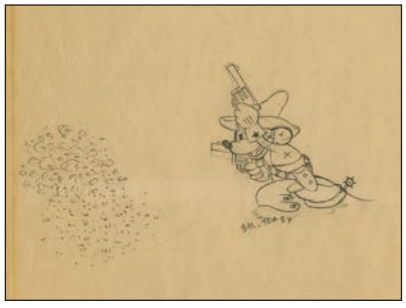
487. THREE LITTLE WOLVES ORIGINAL DISNEY BOOK ART FEATURING THREE PIGS. Beautiful pencil illustration for a book based on *Three Little Wolves* (1936.) Done at the time of production at the studio, this drawing was most likely used in a children's book based on the short. The entire piece measures 12 in. x 9 ½ in. and is drawn on untrimmed animation paper. Image size is 9 ½ in. x 7 ¾ in. **$300 – $500**



488. *Victory Vehicles* wartime production background. (Walt Disney, 1943) Wonderful production background from the 1943 Disney short, *Victory Vehicles*. The watercolor background is full of wartime references common for the period. The slightly trimmed background measures 8 ¼ in. x 11 ¾ in. **$2,000 – $3,000**



489. *Mulan* original production background with studio recreated cel. (Walt Disney, 1998) Original production background from *Mulan*. Since no cels were created for this production, the studio recreated a matching cel from the original drawing featuring Mulan, Mushu and Little Brother. Accomplished in gouache and airbrush on illustration board. Measures 10 ½ in. x 12 ½ in. **$800 – $1,200**



490. *Two-Gun Mickey* original production drawing. (Walt Disney, 1934) Original production drawing of Mickey shooting his guns from *Two-Gun Mickey*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 3 ½ in. x 3 ½ in. **$200 – $300**



491. Original production drawing of Goofy from *The Art Of Skiing*. (Walt Disney, 1941) Original production drawing of Goofy on skis doffing his cap. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper, image size is 6 in. x 6 ¾ in. Production notation *"Bal. #34"* handwritten in right margin. **$200 – $300**



492. Original production storyboard drawing of Crows from *Dumbo*. (Walt Disney, 1941) Wonderful original production storyboard drawing featuring the Crows on fence posts from *Dumbo*. Accomplished in pastel on a 6 in. x 8 in. leaf of illustration paper. Minor toning at margins and staple holes at upper and lower edges. **$400 – $600**



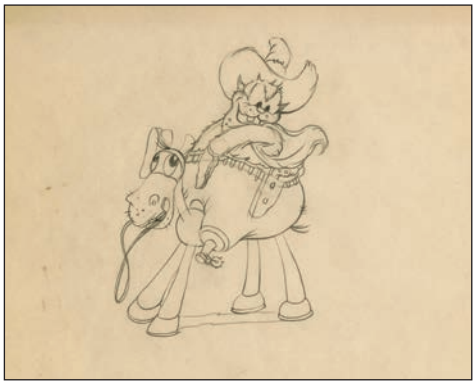
493. *Beauty and the Beast* original background with studio recreated cel. (Walt Disney, 1991) Original background depicting Gaston and townspeople accomplished in gouache and airbrush on artist's illustration board. Paired with a studio recreated overlay cel. Measures 10 ½ in. x 12 ½ in. **$800 – $1,200**



494. *101 DALMATIANS* CRUELLA DE VIL ORIGINAL PRODUCTION CEL ON ORIGINAL BACKGROUND. (Walt Disney, 1961) Incredible original production cel featuring Cruella De Vil from *101 Dalmatians*, accompanied by an original hand-painted production background. The untrimmed cel measures 12 ½ in. x 16 in., Cruella measures 7 in. x 8 in. Handwritten production notations at the lower edge. **$4,000 – $6,000**



495. ORIGINAL PRODUCTION BACKGROUND FROM *ALADDIN*. (Walt Disney, 1992) Stunning multi-cel setup featuring an oversize hand-painted background from the production. There were no cels used in this production so the studio recreated the cel of Aladdin and Jasmine from the matching drawings. The entire piece measures an impressive 18 in. x 23 in. Artwork from this era of Disney film is extremely rare. Framed. Overall dimensions are 27 ½ in. x 33 in. **$400 – $600**



497. *TWO-GUN MICKEY* ORIGINAL PRODUCTION DRAWING. (Walt Disney, 1934) Nicely detailed original production drawing of Peg-leg Pete on his horse from *Two-Gun Mickey*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 4 ¼ in. x 6 in. **$200 – $300**



496. ORIGINAL WALT DISNEY PRODUCTION CEL AND BACKGROUND FROM *THE ARISTOCATS*. (Walt Disney, 1970) Beautiful original production cel of Marie and original hand-painted production background with production overlay from *The Aristocats*. The untrimmed cels and background measure 12 ½ in. x 16 in. Handwritten production notations written along the lower edge. **$800 – $1,200**



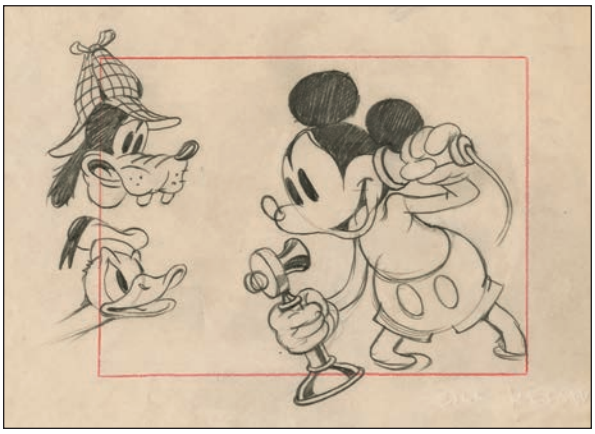
498. ORIGINAL PRODUCTION CELS OF MINNIE AND FIGARO WITH CUSTOM BACKGROUND FROM *BATH DAY*. (Walt Disney, 1946) Charming original production cels of Minnie attempting to bathe Figaro with a custom hand-painted background. The cel measures 10 in. x 12 in., background measures 10 ¼ in. x 13 in. Production notations handwritten in black ink along the cel's lower edge. **$1,500 – $2,000**



499. Original production cel and pan production background from *Lady and the Tramp*. (Walt Disney, 1955) Incredible original production cel featuring Tramp and Jacque on a hand-painted panoramic production background from *Lady and the Tramp*. This impressive piece measures approx. 11 ½ in. x 33 in., Jacque and Tramp measure approx. 2 in. x 3 in. Housed in an archival frame with linen mat, dimensions are 23 in. x 43 in. **$12,000 – $15,000**



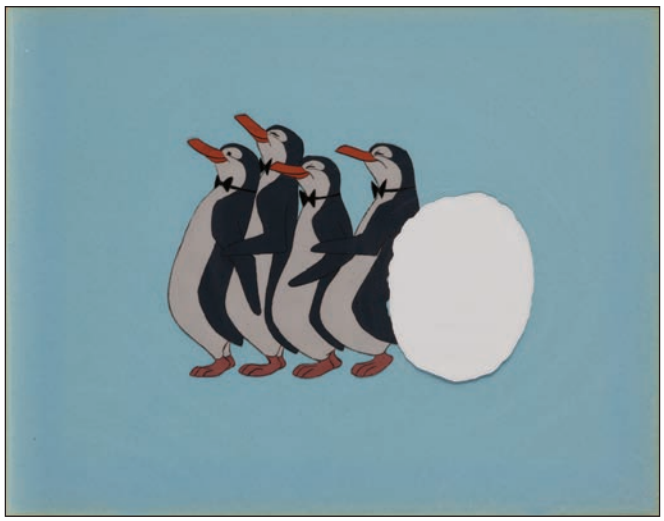
500. *Lady and the Tramp* book art by Claude Coates. (Walt Disney, 1955) Original book art from a *Lady And Tramp* book produced in 1955. Artwork is by famed Disney background artist Claude Coates. The entire piece measures 13 in. x 9 ½ in. **$1,200 – $1,500**



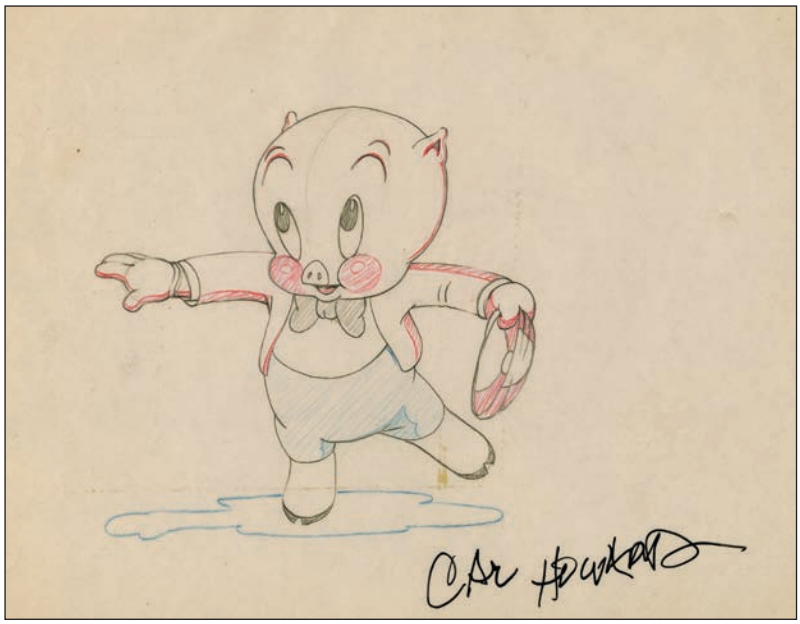
502. Mickey, Donald and Goofy layout drawing from *Lonesome Ghosts*. (Walt Disney, 1937) Beautifully detailed pencil layout drawing of Mickey on the phone while Donald and Goofy listen in from *Lonesome Ghosts*. The untrimmed animation paper measures 10 in. x 12 ½ in., with an image size of 6 in. x 7 ¼ in. **$400 – $600**



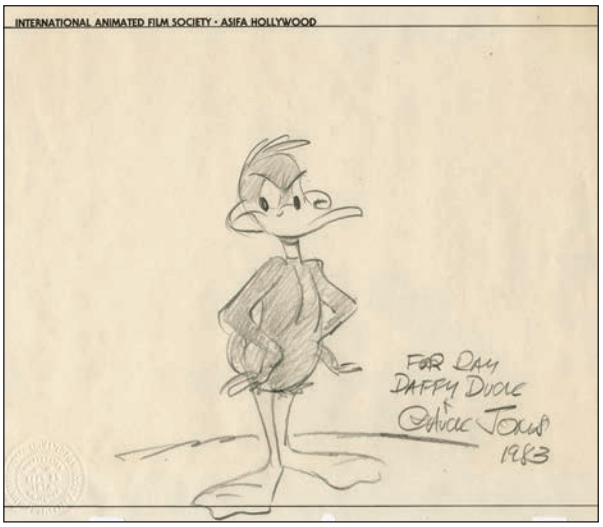
501. *Reluctant Dragon* cel setup with original pastel concept art background. (Walt Disney, 1941) Beautiful set of three rare original production cels from Disney's *The Reluctant Dragon*. The cel of the birds and the cel of Sir Giles have been trimmed to 9 in. x 12 in. The cel of the boy has been trimmed to 4 in. x 4 in. and affixed to the cel of Sir Giles. All three cels have been placed on a 9 in. x 12 in. pastel background concept from the film. **$1,500 – $2,000**



503. Original production cel of Penguins from *Mary Poppins*. (Walt Disney, 1964) Original production cel of Penguins from the "Jolly Holiday" sequence of *Mary Poppins*. The cel was originally sold at the studio, is slightly trimmed and is still in the original mat with the Disneyland gold label on the verso. Cel measures 7 ½ in. x 9 ¾ in. with an image size measuring 4 in. x 5 ¼ in. **$600 – $800**



504. ORIGINAL CAL HOWARD PRODUCTION DRAWING OF PORKY PIG FROM *OLD GLORY* SIGNED. (Warner Bros., 1939) Charming and extremely rare original production drawing of Porky Pig dancing by Cal Howard from *Old Glory*. Accomplished in graphite and colored pencil on a 9 ½ in. x 12 in. leaf of animation paper. Accompanied by a celluloid overlay signed in black ink by Cal Howard. **$2,000 – $3,000**



506. CHUCK JONES DAFFY DUCK DRAWING, INSCRIBED, SIGNED AND DATED 1983. Original Chuck Jones drawing of Daffy Duck accomplished in pencil on a 10 in. x 12 ½ in. leaf of registration-punched "International Animated Film Society ASIFA Hollywood" illustration paper. Inscribed, *"For Ray, Daffy Duck, Chuck Jones, 1983"* at the lower right and with ASIFA embossed stamp at the lower left corner. **$300 – $500**



507. ORIGINAL CHUCK JONES PRODUCTION CEL OF DAFFY DUCK FROM *SUPERIOR DUCK* SIGNED BY CHUCK JONES. (Warner Bros., 1996) Original production cel of Daffy Duck placed on a production color copy background from Superior Duck. The cel has been slightly trimmed to 10 ¼ in. x 12 ½ in. Daffy image measures 3 ¾ in. x 5 ½ in. With numbered Linda Jones Ent. Inc. holograph sticker at lower left corner, signed in ink *"Chuck Jones"* at lower right. **$200 – $300**

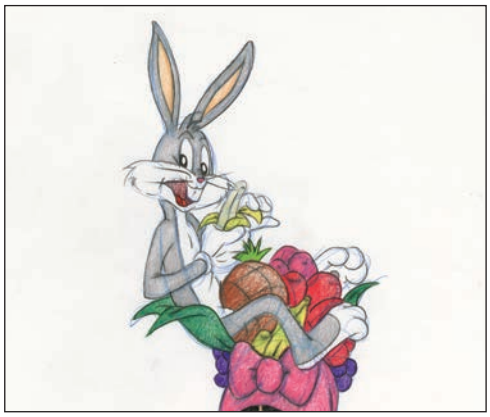
508. NO LOT.



505. WARNER BROS. TWEETY PRODUCTION DRAWING. Rare original production drawing of Tweety from a late 1940s Warner Bros. short. The untrimmed registration-punched illustration paper measures 9 ½ in. x 12 in., Tweety measures 2 ½ in. x 3 ½ in. Exhibits toning along margins and faint vertical creases at left center margin. **$200 – $300**



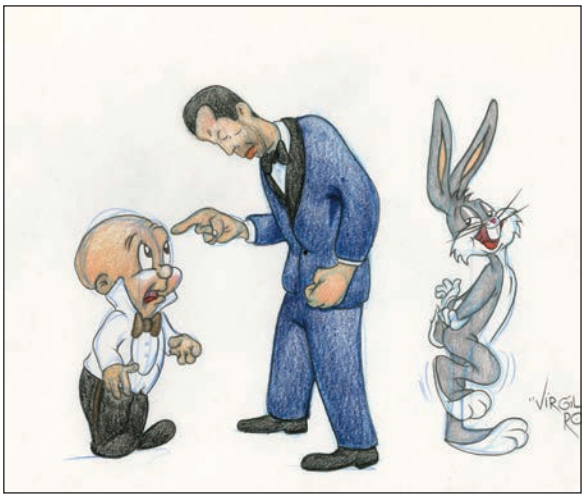
509. BOB CLAMPETT *DOUGH FOR DO-DO* WARNER BROS. PRODUCTION BACKGROUND. (Warner Bros., 1949) Rare original background from Warner Bros. *Dough for the Do-Do*, Bob Clampett and Friz Freleng's follow up to *Porky in Wackyland*. The untrimmed stand-alone background measures 10 in. x 12 ¾ in. with studio notations and peg holes. **$4,000 – $6,000**



510. Bugs and Carmen Miranda original Virgil Ross drawing. Original drawing featuring Bugs Bunny eating a banana in Carmen Miranda's hat by Virgil Ross. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 5 in. x 12 in. Signed *"Virgil Ross"* in pencil at the lower right. **$200 – $300**



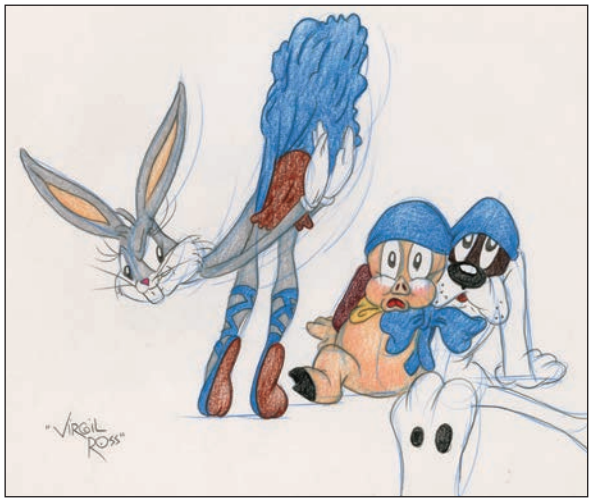
513. Daffy Duck and Marvin with Ray Gun original Virgil Ross drawing. Original drawing featuring Marvin the Martian and Daffy Duck by Virgil Ross. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 7 ½ in. in. x 10 in. Signed *"Virgil Ross"* in pencil at the lower right. **$200 – $300**



511. Bugs Bunny, Humphrey Bogart and Elmer Fudd original Virgil Ross drawing. Original drawing featuring Bugs Bunny, Humphrey Bogart and Elmer Fudd by Virgil Ross. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 8 in. in. x 9 in. Signed *"Virgil Ross"* in pencil at the lower right. **$300 – $500**



514. Marvin the Martian original Virgil Ross drawing. Original drawing of Marvin the Martian featured in various poses by Virgil Ross. Accomplished in graphite and colored pencil on a 13 ½ in. x 16 ½ in. leaf of illustration paper. Signed *"Virgil Ross"* in pencil. **$300 – $500**



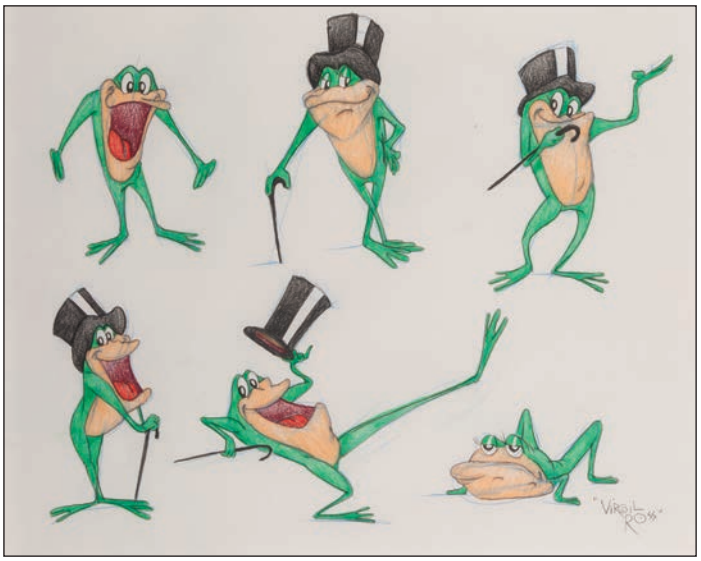
512. Bugs Bunny, Porky Pig and Dog original Virgil Ross drawing. Original drawing featuring Bugs Bunny, Porky Pig and Dog by Virgil Ross. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 9 ½ in. x 11 in. Signed *"Virgil Ross"* in pencil at the lower right. **$300 – $500**



515. Bugs Bunny in tails original Virgil Ross drawing. Original drawing of Bugs Bunny in tie and tails featured in various poses by Virgil Ross. Accomplished in graphite and colored pencil on a 13 ½ in. x 16 ½ in. leaf of illustration paper. Signed *"Virgil Ross"* in pencil. **$300 – $500**



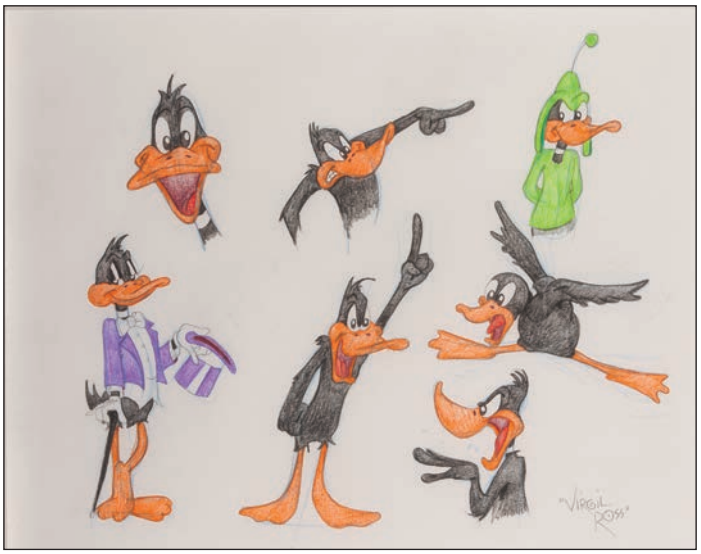
516. WITCH HAZEL ORIGINAL VIRGIL ROSS DRAWING. Original drawing of Witch Hazel and other characters in various poses by Virgil Ross. Accomplished in graphite and colored pencil on a 13 ½ in. x 16 ½ in. leaf of illustration paper. Signed *"Virgil Ross"* in pencil. **$300 – $500**



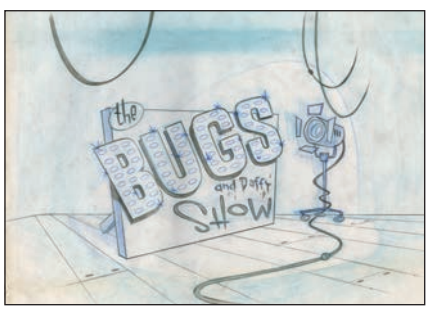
519. MICHIGAN J. FROG ORIGINAL VIRGIL ROSS DRAWING. Original drawing of Michigan J. Frog in various poses by Virgil Ross. Accomplished in graphite and colored pencil on a 13 ½ in. x 16 ½ in. leaf of illustration paper. Signed *"Virgil Ross"* in pencil. **$300 – $500**



517. YOSEMITE SAM ORIGINAL VIRGIL ROSS DRAWING. Original drawing of Yosemite Same in various poses by Virgil Ross. Accomplished in graphite and colored pencil on a 13 ½ in. x 16 ½ in. leaf of illustration paper. Signed *"Virgil Ross"* in pencil. **$300 – $500**



520. DAFFY DUCK ORIGINAL VIRGIL ROSS DRAWING. Original drawing of Daffy Duck in various poses by Virgil Ross. Accomplished in graphite and colored pencil on a 13 ½ in. x 16 ½ in. leaf of illustration paper. Signed *"Virgil Ross"* in pencil. **$300 – $500**

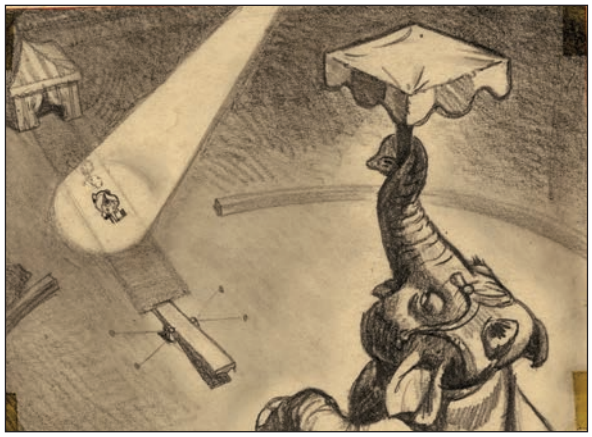




518. *THE BUGS BUNNY SHOW* LAYOUT DRAWING AND CONCEPT ARTWORK. Excellent pencil layout drawing on a 13 ½ in. x 16 ½ in. leaf of registration-punched illustration paper. Paired with the matching acrylic and ink color concept drawing for *The Bugs and Daffy Show* on a 6 ¾ in. x 9 ½ in. leaf of illustration paper. Pencil drawing exhibits handling and creasing along the lower edge. **$200 – $300**



521. Original production cel from *Dumbo*. (Walt Disney, 1941) Original production cel featuring Dumbo's mother and Stork on a hand-painted custom background. Measures 9 in. x 11 ¾ in. Stamped "Walt Disney Productions" on the verso. **$1,500 – $2,000**



522. Original production layout drawing from *Dumbo*. (Walt Disney, 1942) Wonderful original production layout/storyboard drawing of Dumbo. Accomplished in pencil on a 5 ¾ in. x 7 ¾ in. leaf of illustration paper which is tipped to a larger leaf. Production caption in the lower margin, "Long down shot – Dumbo running spotlight, drums rolling. Giggly in foreground with platform." **$1,000 – $1,500**



523. Original production cel Lady and Tramp from the "Bella Notte" sequence of *Lady and the Tramp*. (Walt Disney, 1955) Incredible original production cel featuring Lady and Tramp from arguably the most famous scene in all of animation, the iconic "Bella Notte" spaghetti-eating sequence from *Lady and the Tramp*. This sequence is one of the most sought after scenes by collectors. Presented here are two beautiful cels from the sequence placed on a custom hand-painted background with a custom hand-painted overlay of the table and candle. Measures 13 ½ in. x 16 in., image measures approx. 11 in. x 11 ½ in. **$4,000 – $6,000**



524. Lady and Aunt Sarah production cel on original background from *Lady and the Tramp*. (Walt Disney, 1955) Rare set of production cels and rare matching production background featuring Lady and Aunt Sarah from *Lady and The Tramp*. The entire piece measures 10 ½ in. x 16 in. Framed. **$8,000 – $12,000**



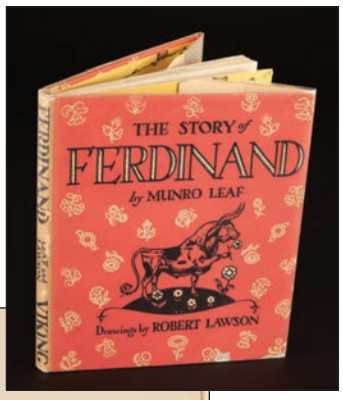
525. FERDINAND WITH MATADOR PRODUCTION CELS FROM *FERDINAND THE BULL*. (Walt Disney, 1938) A wonderful pair of original production cels featuring Ferdinand and a Matador thought to be an animator's version of Walt Disney from this 1938 Oscar-winning short. Placed on a hand-painted background as prepared by Courvoisier Galleries. Disney labels on the verso with the original hand-lettered mat retained. Entire piece measures 16 in. x 16 in. with a 7 ¼ in. x 8 ½ in. mat opening. Original mat is toned with a 1 in. x 3 in. chip missing from right edge. **$2,000 – $2,500**

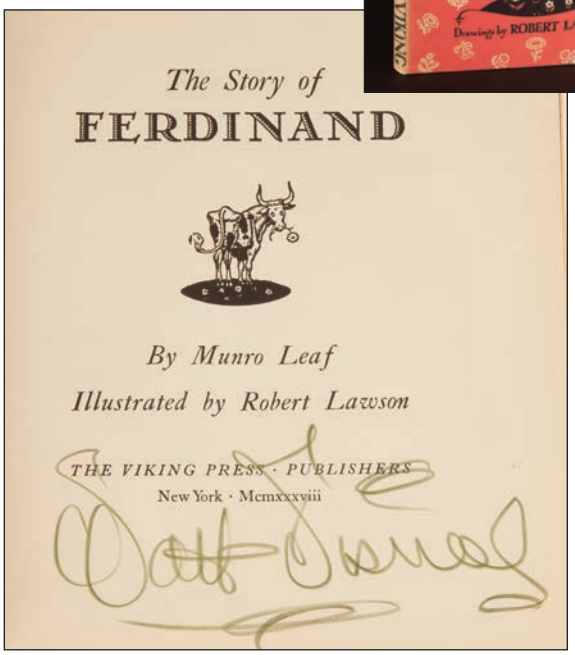


527. *LAMBERT THE SHEEPISH LION* ORIGINAL PRODUCTION CELS ON ORIGINAL BACKGROUND. (Walt Disney, 1952) Original production cels featuring Lambert and his sheep mother with a sleeping flock in the background over an original hand-painted production background from the short. The cels measure approx. 12 in. x 16 in. Handwritten production notations along the lower margin. Housed in a custom archival mat. **$2,000 – $2,500**



526. ORIGINAL PRODUCTION CEL OF PRINCE JOHN AND SHERIFF OF NOTTINGHAM ON PRELIMINARY BACKGROUND FROM *ROBIN HOOD*. (Walt Disney, 1973) Original production cel featuring a Prince John and the of Sheriff of Nottingham on a hand-painted preliminary production background. Production notations handwritten along the lower edges, one cel stamped with official "Walt Disney Company" stamp at the lower right. **$1,200 – $1,500**





528. *THE STORY OF FERDINAND* BY MUNRO LEAF SIGNED BY WALT DISNEY. *The Story of Ferdinand*, by Munro Leaf, illustrated by Robert Lawson. The Viking Press, Publishers, New York, 1938. 18th printing. Tan cloth spine lettered in red over pictorial paper covered boards. Signed boldly *"Walt Disney"* in green pencil on the title page. Priced dust jacket exhibits sun fading to spine panel, chips missing at lower front and rear panels. Hinges sound, clean and bright internally; otherwise, Very good. **$3,000 – $5,000**



529. *The Big Bad Wolf* production cel and production background 1934. (Walt Disney, 1934) Extremely rare original production cel of Red Riding Hood and the Wolf from Disney's 1934 Silly Symphony, *The Big Bad Wolf*. The cel has been placed on a production background from another Silly Symphony of that era. The cel and background are trimmed down to 7 in. x 8 in. Framed. **$3,000 – $5,000**



531. Rare original production cel of Mickey from *Clock Cleaners*. (Walt Disney, 1937) Rare original production cel of Mickey being swept away by a stork from the cartoon short *Clock Cleaners*. The trimmed cel measures 7 ¾ in. x 9 ¾ in. with typewritten caption "Celluloid for one frame of 'The Clock Cleaners.'" **$3,000 – $5,000**



530. Willie the Operatic Whale production cel from *Make Mine Music*. (Walt Disney, 1946) Extremely rare original production cel of Willie the Whale from *Make Mine Music*. The cel is framed with a mat opening of 9 in. x 10 ½ in., Willie measures 6 in. x 8 in. The cel has been placed on a color copy background and housed in an elaborate custom archival frame with linen mat, overall dimensions are 28 in. x 30 in. **$3,000 – $5,000**



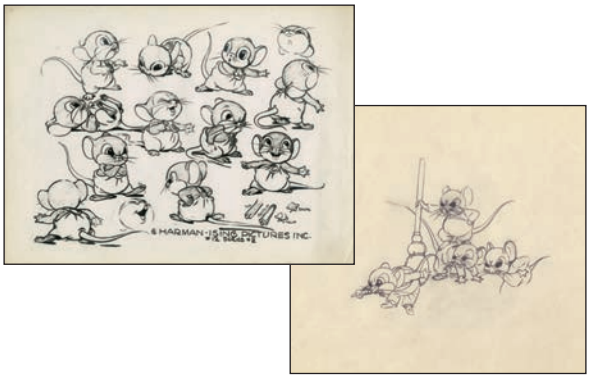
532. *Pluto's Dream House* layout drawing. (Walt Disney, 1940) Exceptionally detailed pencil layout drawing from *Pluto's Dream House*. The untrimmed animation paper measures 10 ½ in. x 12 ½ in. The piece is framed with a mat opening of 8 ½ in. x 10 ¼ in. **$1,200 – $1,500**



533. FOUR ORIGINAL PRODUCTION DRAWINGS FROM 1930S MGM STUDIOS HARMAN-ISING PRODUCTIONS. Four rare original production drawings featuring a bee from *Honeyland* (1935), a toy dog from *Calico Dragon* (1935), a pig from *Barnyard Babies* (1935) and a group of mice from *Little Cheeser* (1936). All produced by the team of Hugh Harman and Rudolph Ising, these represent four of their most popular animated shorts. Accomplished in pencil on 10 in. x 12 in. leaves of animation paper. **$400 – $600**



534. FOUR MGM/HARMAN-ISING STUDIO PHOTOSTAT MODEL SHEETS. Original studio photostat model sheets from 1930s MGM/Harman-Ising Productions, two embellished by hand in colored pencil, on leaves of photographic paper measuring approx. 10 in. x 14 in. **$200 – $300**



535. HARMAN-ISING ORIGINAL PRODUCTION DRAWING OF MICE FROM *LITTLE CHEESER*. (MGM, 1936) Original production drawing of a group of four mice from MGM/Harman-Ising's 1936 short, *Little Cheeser*. Accompanied by a studio photographic model sheet of the main character, Buck Cheeser. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper. **$200 – $300**



536. PAIR OF ORIGINAL PRODUCTION DRAWINGS FROM TEX AVERY'S *SCREWBALL SQUIRREL*. (MGM, 1944) Pair of original production drawings from Tex Avery's classic short *Screwball Squirrel*. Accomplished in pencil on 10 ½ in. x 12 ½ in. leaves of animation paper. Images measure approx. 4 in. x 4 ½ in. **$200 – $300**



537. ORIGINAL CONCEPT FROM MGM/HARMAN-ISING *DANCE OF THE WEED*. (MGM, 1941) Beautiful color concept painting from Rudolph Ising's *Dance Of The Weed*. Accomplished in tempera and animator's gouache on illustration board measuring 6 in. x 8 in., image size 4 ½ in. x 6 in. **$300 – $500**



538. ORIGINAL MGM STUDIOS BARNEY BEAR MODEL DRAWINGS. (MGM, 1940s) Wonderful original model drawing of Barney Bear featuring numerous facial expressions, with hand and foot sketches at the lower right. Accomplished in pencil on a 9 ½ in. x 12 ½ in. leaf of animation paper. Exhibits toning overall. **$300 – $500**



539. Famous Studios Little Audrey original model drawings by Bill Tytla. (Paramount/Famous Studios, 1940s) Three original Bill Tytla model drawings of Little Audrey from the 1940s theatrical cartoon series of the same name. Accomplished in graphite and colored pencil on 8 ½ in. x 11 in. leaves of animation paper. **$400 – $600**



540. Fleischer *Gulliver's Travels* production drawing. (Fleischer Studios, 1939) Beautiful production drawing from Fleischer Studios' 1939 feature, *Gulliver's Travels*. This production was the second animated feature ever produced, after Disney's *Snow White and the Seven Dwarfs*. The untrimmed animation paper is framed with a mat opening of 11 in. x 14 in. Image size is 9 ½ in. x 9 in. **$1,200 – $1,500**



541. Fleischer *Gulliver's Travels* original production layout drawing of princess and prince. (Fleischer Studios, 1939) Original production layout drawing of Princess Glory and Prince David from "Gulliver's Travels." Accomplished in graphite and charcoal on a 13 in. x 17 in. leaf of animation paper. Very good; with chipping and handling. **$800 – $1,200**



542. Pair of original production cels of spies from Fleischer Studios' *Gulliver's Travels*. (Fleischer Studios, 1939) Pair of original production animation cels featuring two of King Bombo's spies from *Gulliver's Travels*. The cels measure approx. 12 in. x 16 in. **$400 – $600**



543. Fleischer Studios copyright document for animator reference sheets. Fleischer Studios copyright document, being a 7-pg Reference Sheet for animators (lettered B-H) and a 13-pg "Primary Animation Exercises for Beginners – Instruction Sheets – Important Advice to Students by Max Fleischer." Copyright 1950 by Max Fleischer. Housed in a stiff paper folder with the handwritten ink notation on the front cover, *"U.S. Post Office Copyright Registration: No. 111171 – January 31, 1951."* Slight toning at margins and a few short edge tears to folder extremities; otherwise, Fine. **$200 – $300**



544. Hanna-Barbera Productions cel and background, layout drawings and Mr. Jinks Photostat model sheet. Four (4) items total. Hanna-Barbera Productions original screening room cel overlay and production background, Baba Looey pencil layout drawing, *Touché Turtle and Dum Dum* title card layout drawing and Mr. Jinks oversize production Photostat model sheet dated May 1960. **$200 – $300**









545. COLLECTION OF ORIGINAL FLEISCHER STUDIOS PHOTOGRAPHS. Collection of nine (9) gelatin silver photographs, 3 8 in. x 10 in., the others smaller portraits and snapshots, featuring Fleischer Studios machine shop (Joe Fleischer seated), recording session (June, 1938), bachelor dinner for Nick Tafuri in 1937. The smaller photographs are Joe, Max and William Fleischer. Includes a small 2 ½ in. x 3 in. embroidered cloth label for "Fleischer's, New York." Some with pencil notations on the verso. Exhibit handling wear. **$400 – $600**







547. KOKO THE CLOWN *SPACE COP* MAX FLEISCHER STORYBOARDS. Very rare set of 16 storyboard panels most likely from the late 1950s. Each panel measures 5 in. x 7 in. and judging by the detail of the drawings, these were most likely used to pitch a cartoon or storybook, possibly to reintroduce the character (one of Fleischer's first stars). An incredible set of Drawings. **$3,000 – $5,000**



546. *GULLIVER'S TRAVELS* PRODUCTION CEL. (Fleischer Studios, 1939) Rare multi-cel setup from Fleischer Studios 1939 feature, *Gulliver's Travels*. The cel of Gulliver and the three cels of arrows, rocks, and effects are all untrimmed and measure 13 in. x 16 in. Gulliver is 9 in. tall. **$2,000 – $3,000**



548. *GULLIVER'S TRAVELS* PAIR OF PRODUCTION DRAWINGS. (Fleischer Studios, 1939) Beautiful pair of production drawings from Fleischer Studios' 1939 feature, *Gulliver's Travels*. The animation paper measures 13 in. x 16 in. **$1,500 – $2,000**



549. Original production cel of Horse from *Shoein' Horses*. (Fleischer Studios, 1934) Original production cel of a horse from the 1934 Popeye cartoon, *Shoein' Horses*, which features Popeye and Brutus in a blacksmith competition. Cel measures 8 ¾ in. x 10 ½ in., image measures 3 ½ in. x 5 in. Some chipping and paint loss at the horseshoes. **$800 – $1,200**



552. Collection of Hanna-Barbera candid photos from recording sessions with Tony Curtis, Zsa Zsa Gabor and others. Binder containing 80+ contact photographs and original negatives featuring candid behind-the-scenes moments of Hanna-Barbera recording sessions. Pictured are William Hanna, Joseph Barbera, Henry Gibson, Buddy Ebsen, Zsa Zsa Gabor, Tony Curtis, Tim Conway, Debbie Reynolds and others. Some photos are most likely from the recording of the 1973 feature, *Charlotte's Web*. **$200 – $300**



550. *Fred Flintstone* production cel and original background early 1960s. Excellent production cel featuring Fred Flintstone placed on an original production background from the series. Both the cel and background are from the early 1960s and measure 10 in. x 12 ½ in. **$400 – $600**



551. Mr. Jinks original production cel from *The Huckleberry Hound Show*. (Hanna-Barbera, 1958) Original production cel of Mr. Jinks from the Pixie and Dixie segment of *The Huckleberry Hound Show*. The cel is trimmed to 8 in. x 9 ¾ in. and has been placed on a production background most likely from a different Hanna-Barbera cartoon. Mr. Jinks measures 5 in. tall. **$200 – $300**

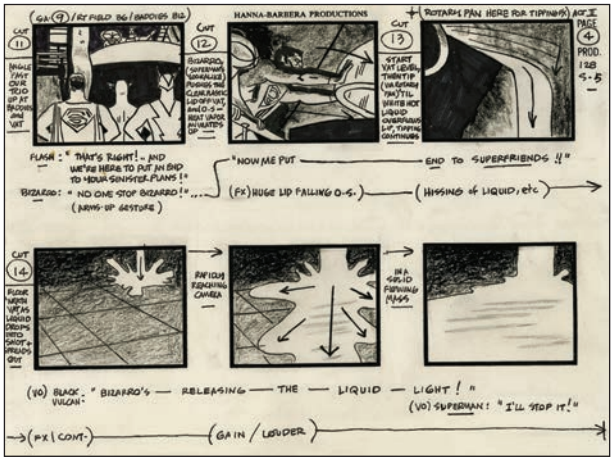




553. Fred Flintstone and Barney Rubble maquettes. Rare pair of plaster maquettes of Fred Flintstone and Barney Rubble, made in the early 1960s. Each is hand-painted and detailed. These maquettes allowed the animators to better represent the characters in their two dimensional animation by having a 3D model as reference. Barney stands 7 in. tall, Fred 9 ¼ in. tall. In excellent condition and perfect for display. From the estate of Ed Benedict. **$2,000 – $3,000**



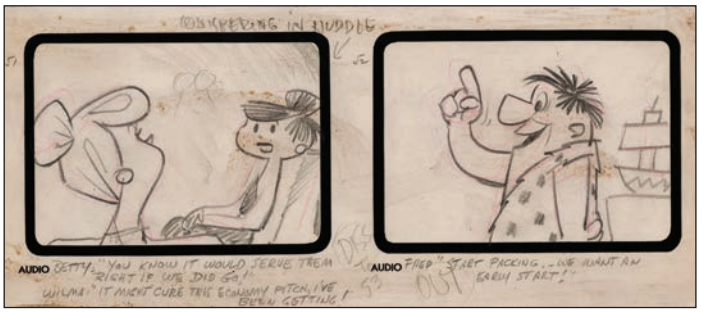
554. PETER POTAMUS PRODUCTION CEL AND PRODUCTION BACKGROUND. (Hanna-Barbera, 1964) Original production cel of Peter Potamus from the 1964 Hanna-Barbera TV series, *The Peter Potamus Show*. The cel is placed on a studio production background. Both the cel and the background have been trimmed to 8 ½ in. x 11 ½ in. by the studio. **$100 – $200**



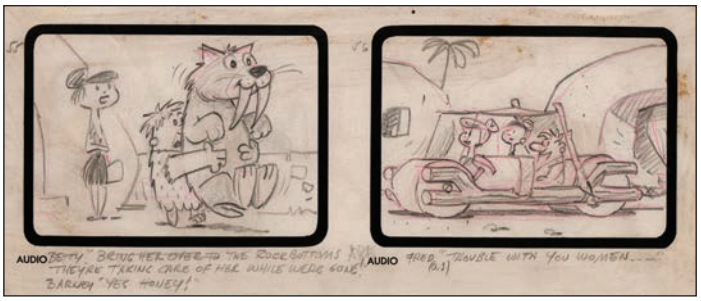
555. ALEX TOTH ORIGINAL PRODUCTION STORYBOARD FROM *SUPER FRIENDS*. (Hanna-Barbera, 1973-1977) Nicely detailed original production storyboard featuring Superman and other characters with extensive handwritten production notations in the margins. Legendary comic book artist Alex Toth was responsible for designing many of the 1970s Hanna Barbera comic-book based characters as well as storyboarding many of the episodes. Accomplished in ink and charcoal on an 8 ½ in. x 11 in. leaf of "Hanna-Barbera Productions" animation paper. **$300 – $500**



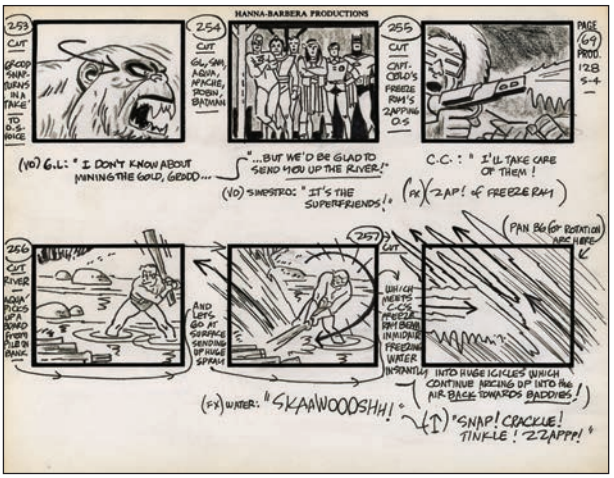
556. ALEX TOTH ORIGINAL PRODUCTION STORYBOARD FROM *SUPER FRIENDS*. (Hanna-Barbera, 1973-1977) Original production storyboard featuring Solomon Grundy, Black Manta and other characters with extensive handwritten production notations in the margins. Legendary comic book artist Alex Toth was responsible for designing many of the 1970s Hanna Barbera comic-book based characters as well as storyboarding many of the episodes. Accomplished in ink and charcoal on an 8 ½ in. x 11 in. leaf of "Hanna-Barbera Productions" animation paper. **$300 – $500**



557. *THE FLINTSTONES* "THE SNORKASAURAS HUNT" EARLY STORYBOARD DRAWING. (Hanna-Barbera, 1960) Offered here is an extremely rare two-panel storyboard page from the original "The Snorkasauras Hunt" pitch boards. They feature early versions of Fred, Wilma and Betty and represent some of the first artwork every produced for *The Flintstones*. The entire piece measures 4 ½ in. x 11 ½ in. **$600 – $800**



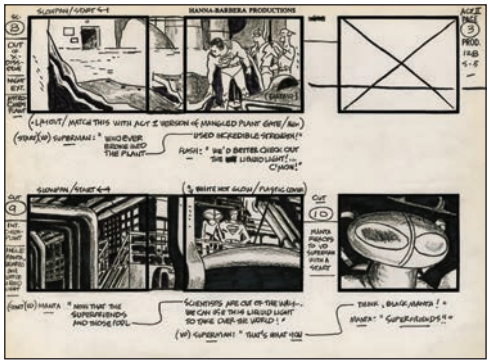
558. *THE FLINTSTONES* "THE SNORKASAURAS HUNT" EARLY STORYBOARD DRAWING. (Hanna-Barbera, 1960) Offered here is an extremely rare two-panel storyboard page from the original "Snorkasauras Hunt" pitch boards. They feature early versions of Fred, Wilma and Betty and represent some of the first artwork every produced for *The Flintstones*. The entire piece measures 4 ½ in. x 11 ½ in. **$600 – $800**



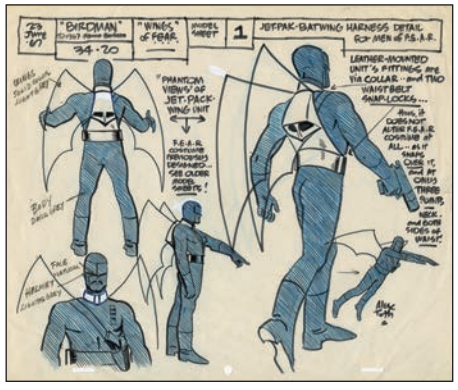
559. ALEX TOTH ORIGINAL PRODUCTION STORYBOARD FROM *SUPER FRIENDS*. (Hanna-Barbera, 1973-1977) Exceptionally detailed original production storyboard featuring Green Lantern, Batman, Robin and other characters with extensive handwritten production notations in the margins. Legendary comic book artist Alex Toth was responsible for designing many of the 1970s Hanna Barbera comic-book based characters as well as storyboarding many of the episodes. Accomplished in ink and charcoal on an 8 ½ in. x 11 in. leaf of "Hanna-Barbera Productions" animation paper. **$300 – $500**



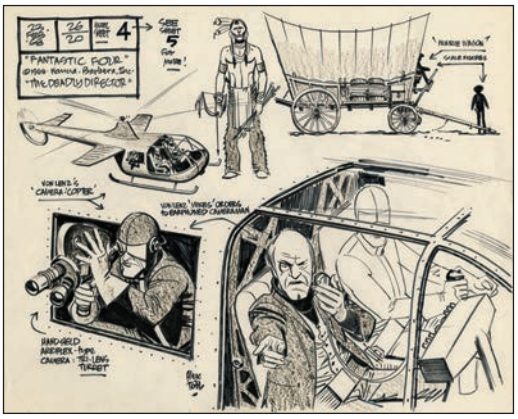
560. Alex Toth original production storyboard from *Super Friends*. (Hanna-Barbera, 1973-1977) Exceptionally detailed original production storyboard featuring Aquaman and Wonder Woman in the invisible jet with extensive handwritten production notations in the margins. Legendary comic book artist Alex Toth was responsible for designing many of the 1970s Hanna Barbera comic-book based characters as well as storyboarding many of the episodes. Accomplished in ink and charcoal on an 8 ½ in. x 11 in. leaf of "Hanna-Barbera Productions" animation paper. **$300 – $500**



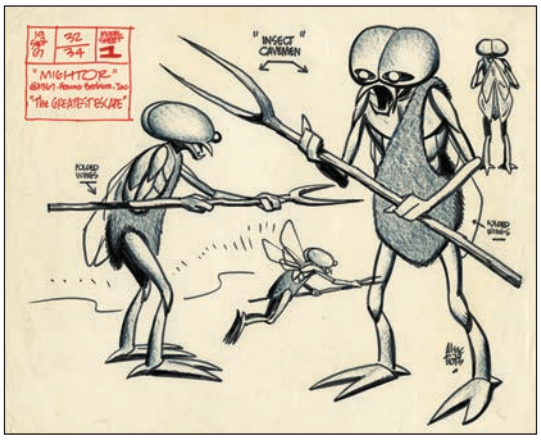
561. Alex Toth original production storyboard from *Super Friends*. (Hanna-Barbera, 1973-1977) Original production storyboard featuring Black Manta and other characters with extensive handwritten production notations in the margins. Legendary comic book artist Alex Toth was responsible for designing many of the 1970s Hanna Barbera comic-book based characters as well as storyboarding many of the episodes. Accomplished in ink and charcoal on an 8 ½ in. x 11 in. leaf of "Hanna-Barbera Productions" animation paper. **$300 – $500**



562. Alex Toth original model sheet from *Birdman*. (Hanna-Barbera, 1967-1969) Fantastic original model sheet of Birdman featuring various detailed views of costume and jet-pack batwing harness detail by legendary comic/animation artist Alex Toth. Signed Alex Toth at the lower right and extensive handwritten notations in the margins. Accomplished in ink and marker on a 10 ½ in. x 12 ½ in. leaf of animation paper. 1 in. tear at center right margin and handling at corners. **$600 – $800**



563. Alex Toth original model sheet from *Fantastic Four*. (Hanna-Barbera, 1967-1968) Exceptionally detailed original model sheet for the *Fantastic Four* episode, "The Deadly Director," by legendary comic/animation artist Alex Toth. Bears his extensive handwritten notations in the margins and signed "Alex Toth" at the lower left. Accomplished in ink and charcoal on a 10 ½ in. x 12 ½ in. leaf of animation paper. **$400 – $600**



564. Alex Toth original model sheet from *Mighty Mightor*. Wonderful original model sheet featuring character designs for an insect caveman for an episode of Hanna-Barbera's *The Mighty Mightor* by legendary comic/animation artist Alex Toth. Accomplished in ink and pastel on a 10 ½ in. x 12 ½ in. leaf of animation paper. Signed *"Alex Toth"* at the lower right with his handwritten notations in the margins. **$600 – $800**



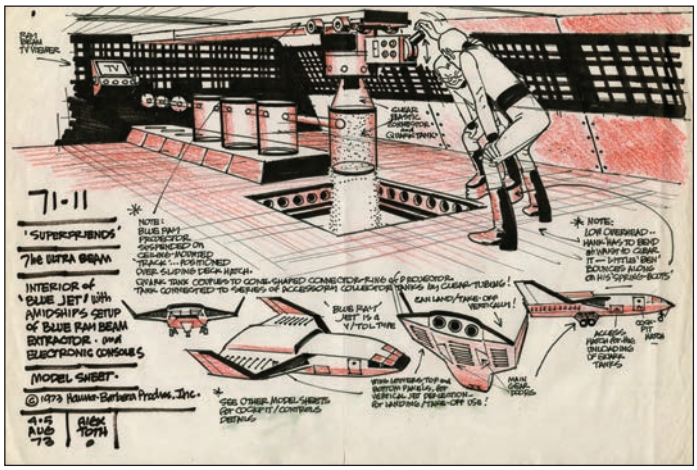
565. Alex Toth original model sheet for *Mighty Mightor*. Wonderful original model sheet featuring character designs for Tor and alter ego Mightor for an episode of Hanna-Barbera's *The Mighty Mightor* by legendary comic/animation artist Alex Toth. Accomplished in ink and marker on a 10 ½ in. x 12 ½ in. leaf of animation paper. Signed *"Alex Toth"* at the lower right. **$600 – $800**



566. ALEX TOTH ORIGINAL PRODUCTION RESTAGE PAGE FROM *SUPER FRIENDS*. (Hanna-Barbera, 1973-1977) Original production restage page (done when they want to correct the staging of a scene), by legendary comic artist Alex Toth for Hanna-Barbera's *Super Friends*. The two-pane page features Batman and Robin and is accomplished in ink and charcoal on an 8 ½ in. x 11 in. leaf of animation paper with extensive handwritten production notations in the margins. **$600 – $800**



567. ALEX TOTH ORIGINAL PRODUCTION RESTAGE PAGE FROM *SUPER FRIENDS*. (Hanna-Barbera, 1973-1977) Original production restage page (done when they want to correct the staging of a scene), by legendary comic artist Alex Toth for Hanna-Barbera's *Super Friends*. The two-page features Superman flying through the air and is accomplished in ink and charcoal on an 8 ½ in. x 11 in. leaf of animation paper. **$600 – $800**



568. ALEX TOTH ORIGINAL PRODUCTION MODEL SHEET FROM *SUPER FRIENDS*. (Hanna-Barbera, 1973-1977) Original production model sheet featuring a jet ship with interior views of beam projector by legendary comic artist Alex Toth for Hanna-Barbera's *Super Friends*. Signed *"Alex Toth"* at the bottom right, dated Aug. 4-5, 1973. Accomplished in ink and crayon on a 10 in. x 15 in. leaf of illustration paper. Faint creases at corners. **$600 – $800**



569. *CHARLOTTE'S WEB* PRODUCTION BACKGROUND AND CELS BY PAUL JULIAN. (Hanna-Barbera, 1973) Wonderful panoramic production cels and background featuring the county fair sequence, Seq. 7, Scene 2, from the theatrical production of *Charlotte's Web*. Elements comprise main hand-painted background, overlay background, Ferris wheel cel, kids on ride cel, banner sign/Ferris wheel post support as overlay cel and flags cel. Measures 12 in. x 36 in. The background is hand-painted by legendry background artist and the art director on this feature, Paul Julian. **$5,000 – $7,000**



570. *Jabberjaw* main title final scene production cel and background. (Hanna-Barbera, 1976) Original production main title final scene production cel and background. The 12 field main title comprises hand-painted background, character cel, logo cel, logo drop shadow cel and copyright cel. This main title final scene was used throughout the series and is the only one done for the series. **$2,000 – $3,000**



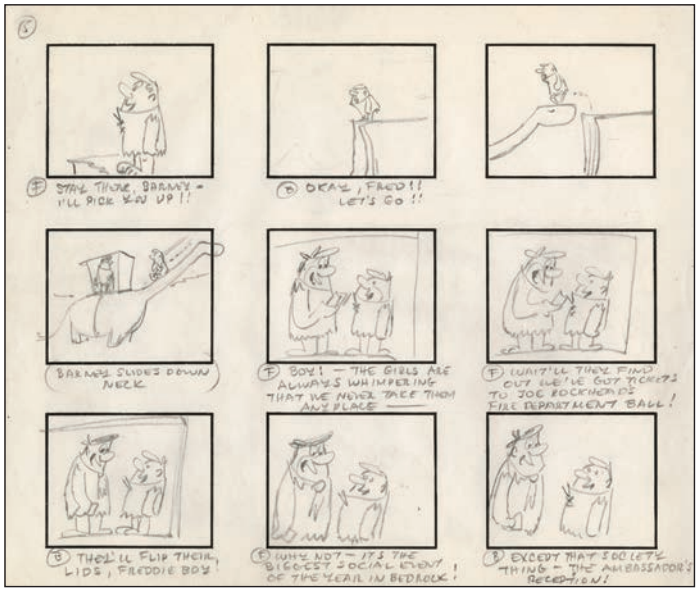
571. *Josie and the Pussycats* original production episode title card. (Hanna-Barbera, 1970-1972) Original production episode title card for Season 1, Episode 16, "Don't Count on a Countess." The 12 field title card comprises a hand-painted background, character cel and copyright cel. The hand-painted background was used throughout the series with only the title cel overlay changing. This is the only title background used in the series. **$3,000 – $5,000**



572. *The New Scooby-Doo Movies* Main Title and Stay Tuned Card featuring Sonny and Cher. (Hanna-Barbera, 1972-1973) Original production Main Title and Stay Tuned Card from *The New Scooby-Doo Movies* episode, "The Secret of Shark Island," featuring guest stars Sonny and Cher. This was the only production card made for the Main Title and Stay Tuned logos, and the guest stars and names were simply switched out for each episode. Comprises a background, "More on the new" cel, Scooby-Doo logo cel, "Movies" cel, Scooby and Shaggy cel and Sonny and Cher cel. The hand-painted background was used throughout the series with only the title cel and guest star cel overlay changing. This is the only title background used in the series. **$3,000 – $5,000**



573. Original production cel and hand-painted background from *Jetsons: The Movie*. (Hanna-Barbera, 1992) Original large-format publicity set-up featuring a production character cel of George and Jane Jetson with hand-painted and airbrushed background. Measures 24 in. x 24 in. A high quality photographic C-print of this image was used as a still background for *Jetsons: The Movie* End Credits. **$2,000 – $3,000**



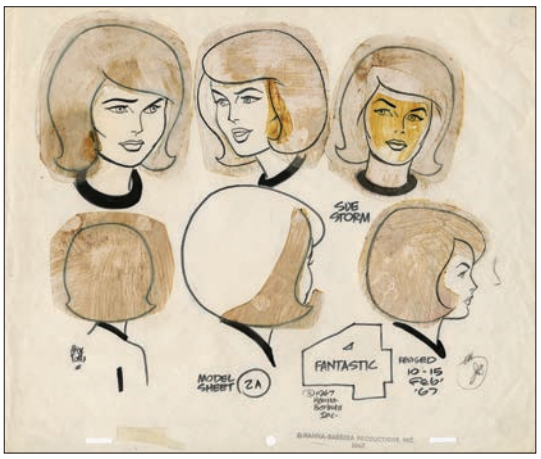




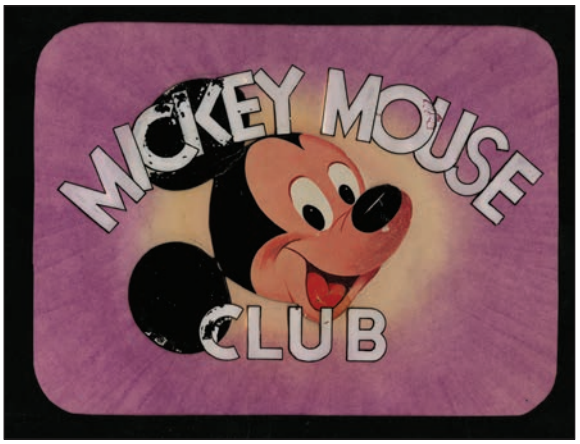
574. ALAN REED "FRED FLINTSTONE" HAND-ANNOTATED SCRIPT WITH COMPLETE 41-PAGE HAND-DRAWN STORYBOARDS FOR THE EPISODE, "SOCIAL CLIMBERS," FROM *THE FLINTSTONES*. (Hanna-Barbera, 1959-1966) Rare Complete 38 page production script for *The Flintstones* episode, "Social Climbers." Alan Reed was the voice of Fred Flintstone, and this was his personal script with his name in pencil on the first page with 28 pages annotated in pencil and ink with some dialogue changes. Production number *"P-38"* handwritten on the cover. During a recording session Reed was drinking coffee in the studio and it exhibits slight coffee stains on the first page; otherwise, Fine condition. Together with original 41-page hand-drawn storyboard for *The Flintstones* Season 2 Episode 10, "Social Climbers." Accomplished in pencil on 10 ½ in. x 12 ½ in. leaves of animation paper, nine panels per page, it comprises the complete sequence of scenes for the episode including dialogue. Production notation *"Original P-38"* at the top edge. Slight handling, staple holes in the upper margins. **$6,000 – $8,000**



575. COMPLETE HAND-DRAWN STORYBOARDS FOR *FANTASTIC FOUR*. (Hanna-Barbera, 1967-1968) Complete 43-pg original hand-drawn storyboards by Howard Swift for Season 1, Episode 7: "The Way It All Began." Accomplished in graphite on 10 in. x 12 ½ in. leaves of illustration paper, each leaf bearing 9 panels with dialogue and other production notations in the margins and featuring Mr. Fantastic, The Thing, The Human Torch, Susan Storm Richards and Doctor Doom. Comprises a full sequence from episode title card to "The End." This particular episode recounts the origins of the Fantastic Four and Dr. Doom. Pinholes at corner tips, some leaves with signs of handling. **$2,000 – $3,000**



576. ALEX TOTH ORIGINAL PRODUCTION MODEL SHEET FROM *FANTASTIC FOUR*. (Hanna-Barbera, 1967★1968) Beautiful original model sheet of Susan Storm Richards for an episode of Hanna-Barbera's *Fantastic Four* by legendary comic, animation artist Alex Toth. Signed *"Alex Toth"* at the lower left corner, with his additional handwritten ink notations along the lower margin. Approval signature of Joseph Barbera, *"OK JB"* at the lower right Accomplished in ink with various cutout hairstyles tipped on the 10 ½ in. x 12 ½ in. leaf of animation paper. 1 /1/2 in. creased tear at upper right corner, some discoloration of glue used to paste on the hairstyles. **$600 – $800**



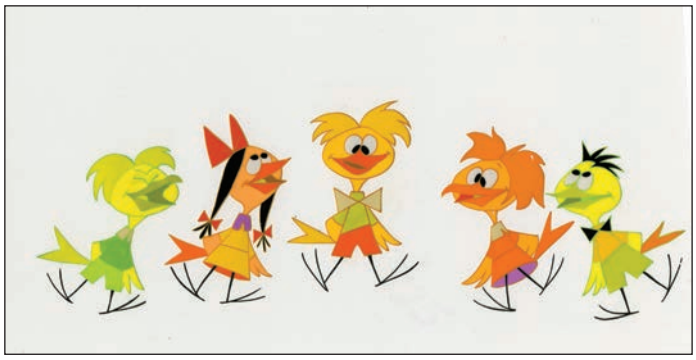
577. *Mickey Mouse Club* title card. Unusual original title production cel from *The Mickey Mouse Club* placed over a cardboard cutout and pastel background on Disney Studio Animation paper. Most likely put together by someone at the studio for presentation, the entire piece measures 12 ½ in. x 16 in. The overlay mat paper has a mat opening of 8 in. x 10 ½ in. Exhibits some flaking and chipping of lettering. **$200 – $300**



578. Chip and Dale production cel. Fantastic production cel of Chip and Dale from 1960s Disney TV. The untrimmed animation cel measures 12 ½ in. x 15 ½ in. The image size is 5 in. x 5 ¼ in. Upper right corner missing. **$200 – $300**



579. Goofy 1950s production cel. Fantastic production cel of Goofy holding a timecard from a late 1950s short. The untrimmed animation cel measures 12 ½ in. x 16 in. Goofy measures a very large 7 ½ in. x 10 ½ in. **$200 – $300**



580. *Toot Whistle Plunk and Boom* original production cel. (Walt Disney, 1953) Great production cel of the student birds from Disney's 1953 Academy Award-winning short, *Toot Whistle Plunk and Boom*. The slightly trimmed animation cel measures 6 in. x 11 ½ in. with an image size of 4 in. x 11 in. **$200 – $300**



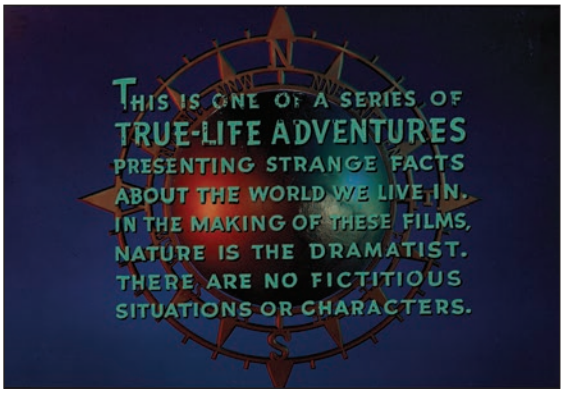
581. *Oliver & Company* production cel of Fagin and the dogs. (Walt Disney, 1988) Great production cel of Fagin, Oliver and the Dogs from *Oliver & Company*. The untrimmed cel measures 12 ½ in. x 17 in., with an image size of 7 in. x 14 in. **$200 – $300**



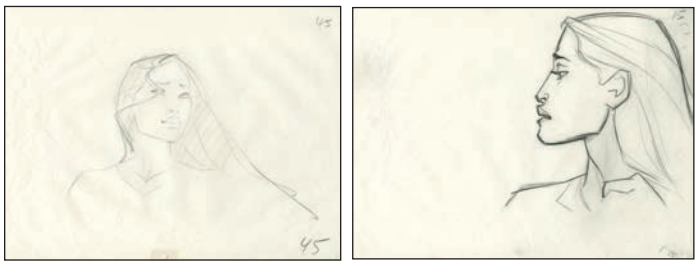
582. Original production cel and background from *Adventures in Music: Melody*. (Walt Disney, 1953) Rare Original production cels of an owl and bird with dunce cap from *Adventures in Music: Melody*. The cels are trimmed and placed on a hand-painted production background as prepared at the studio. Background measures 12 in. x 12 ½ in., owl measures 3 ¼ in. x 5 in. Exhibits some faint soiling and discoloration, but remains in very good condition. **$1,500 – $2,000**



583. ORIGINAL PRODUCTION DRAWING OF MALEFICENT AS THE DRAGON FROM *SLEEPING BEAUTY*. (Walt Disney, 1959) Original production panoramic drawing featuring the Great Dragon pierced by Prince Phillip's sword. Accomplished in graphite and colored pencil on a 12 ½ in. x 29 ½ in. leaf of animation paper. Short closed tear at lower right edge. **$600 – $800**



584. *PROWLERS OF THE EVERGLADES* ORIGINAL TITLE CARD. (Walt Disney, 19583) Extremely rare original title cel and production background from the award-winning Disney live action series, *True-Life Adventures*. The production background is made from a series of photographic elements cut out and mounted together. The original title cel is hand-painted and measures 12 ½ in. x 16 in. Exhibits some flaking and chipping of the first two lines of lettering. **$400 – $600**



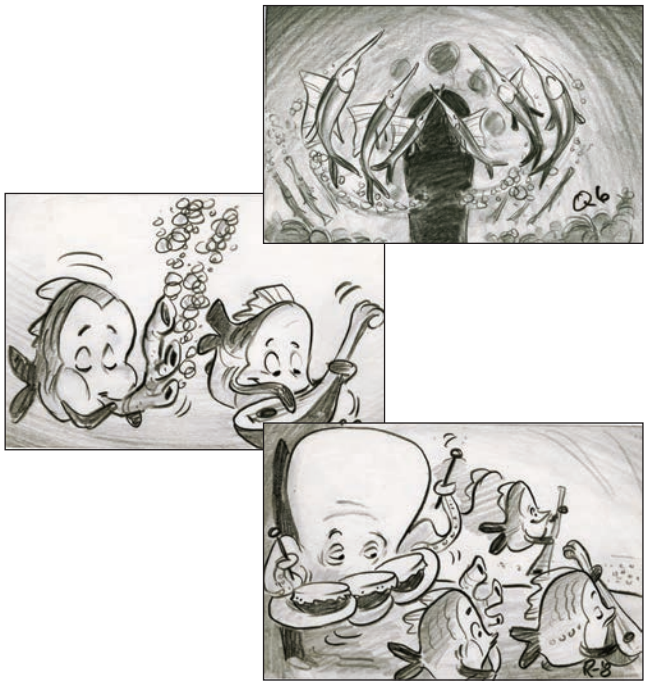
585. *POCAHONTAS* PAIR OF PRODUCTION DRAWINGS BY GLEN KEANE. (Walt Disney, 1995) Pair of stunning Glen Keane rough Production drawings from *Pocahontas*. The son of cartoonist Bill Keane, Glen Keane joined Disney in 1974. His animation of the bear fight in *Fox and the Hound*, as well as his work on character design and animation in *Pocahontas* and *Tangled*, is considered by some to be the best work put out by the studio in the modern era. His originals are highly prized by collectors. These two drawings accomplished in pencil are on untrimmed 12 ½ in. x 17 in. pegged animation paper. **$300 – $500**



586. *THE RESCUERS* PRODUCTION CELS OF BERNARD AND BIANCA. (Walt Disney, 1977) Excellent pair of original production cels featuring Bernard and Bianca from *The Rescuers*. The untrimmed cels have a Disney studio seal in the lower left corner and have been placed on a color copy background. **$200 – $300**



587. *THE RESCUERS* PRODUCTION CEL OF MADAME MEDUSA. (Walt Disney, 1977) Nice production cel of Medusa from *The Rescuers*. The untrimmed animation cel measures 12 ½ in. x 16 in. and has been placed on a color copy background. Medusa is 8 in. tall. **$200 – $300**



588. *THE LITTLE MERMAID* THREE STORYBOARD DRAWINGS. (Walt Disney, 1989) Three excellent detailed storyboard panels from *The Little Mermaid* accomplished in graphite on illustration paper. Each untrimmed panel measures 5 ½ in. x 8 ½ in. **$300 – $500**



589. Scrooge McDuck production cel from *Mickey's Christmas Carol*. (Walt Disney, 1983) Original production cel of Scrooge McDuck from *Mickey's Christmas Carol*. The untrimmed cel measures 12 in. x 16 in., has a Disney Studio seal and has been placed on a printed background. Cel image size is 7 in. x 7 in. **$200 – $300**



590. *Mickey's Christmas Carol* production cel of Ghost of Christmas Future. (Walt Disney, 1983) Original production cel of Pete as the Ghost of Christmas Future from *Mickey's Christmas Carol*. The untrimmed cel measures 12 in. x 16 in., and has a Disney Studio seal. Cel image size is 7 ½ in. x 10 in. **$200 – $300**



591. *Mickey's Christmas Carol* production cel of Mole. (Walt Disney, 1983) Cute image of Mole in this original production cel from *Mickey's Christmas Carol*. The untrimmed cel measures 12 ½ in. x 16 in. Mole is 4 in. tall. **$200 – $300**

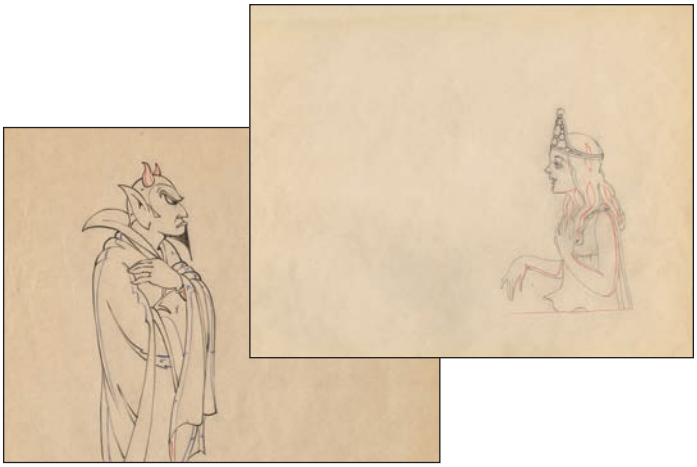




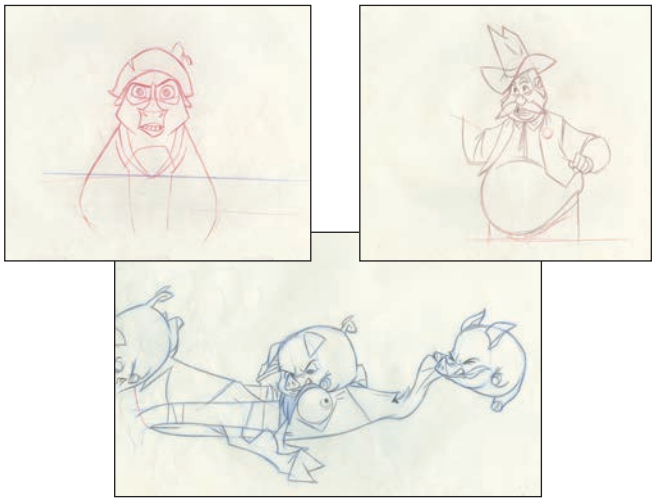
592. *The Black Cauldron* pair of original production cels. (Walt Disney, 1985) Pair of original animation production cels accomplished in pen & ink and animator's gouache on 11 in. x 17 in. registration-punched celluloid depicting Eilonwy and Creeper in scenes from the film. Tipped onto modern color Xerox backgrounds and housed in hinged archival mats. Excellent. **$200 – $300**



593. Original production cels of Mickey Mouse from *Prince And the Pauper*. (Walt Disney, 1990) Pair of original production cels of Mickey Mouse and Prince Mickey from *The Prince And The Pauper*. The untrimmed cels have been placed on a color copy background from the production. Measures 12 ½ in. x 17 in. **$200 – $300**



594. Pair of original production drawings from *Goddess Of Spring*. (Walt Disney, 1934) Pair of original production drawings featuring Persephone and Hades from *The Goddess Of Spring*. Accomplished in pencil on 8 ½ in. x 11 in. leaves of animation paper. **$300 – $500**



595. THREE ORIGINAL PRODUCTION DRAWINGS FROM *HOME ON THE RANGE*. (Walt Disney, 2004) Three original production drawings from Disney's *Home On The Range.* Accomplished in graphite and colored pencil on 13 in. x 17 in. leaves of animation paper. **$300 – $500**



596. *THE ROBBER KITTEN* ORIGINAL PRODUCTION DRAWING OF AMBROSE & DIRTY BILL SHAKING HANDS. (Walt Disney, 1935) Original production drawing of Ambrose and Dirty Bill shaking hands from *The Robber Kitten*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 5 ½ in. x 8 in. Production notation in red pencil *"Trace number 236 for the tootsies."* **$200 – $300**



597. ORIGINAL WALT DISNEY PRODUCTION CEL OF JIMINY CRICKET 1960s. Beautiful original production cel featuring Jiminy Cricket from 1960s Disney television. The untrimmed cel measures 12 ½ in. x 16 in. Jiminy measures 2 ¾ in. x 4 ½ in. **$200 – $300**



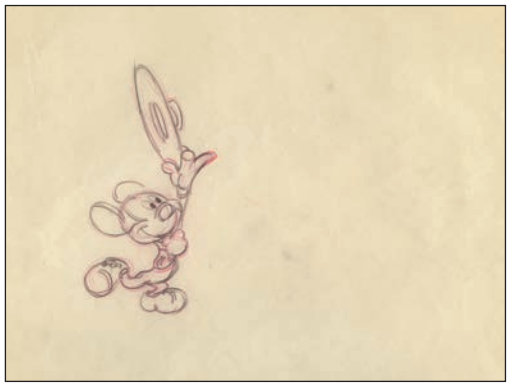
598. PAIR OF ORIGINAL PRODUCTION LAYOUT DRAWINGS FROM "MICKEY & THE BEANSTALK". (Walt Disney, 1947) Two sequential layout drawings from the "Mickey and the Beanstalk" sequence of Disney's *Fun and Fancy Free*. Accomplished in colored pencil and graphite on 10 in. x 12 in. leaves of animation paper. One with production rubber stamp and handwritten notations at lower right corner dated *"6/16/41."* Exhibit some faint toning and handling wear. **$400 – $600**



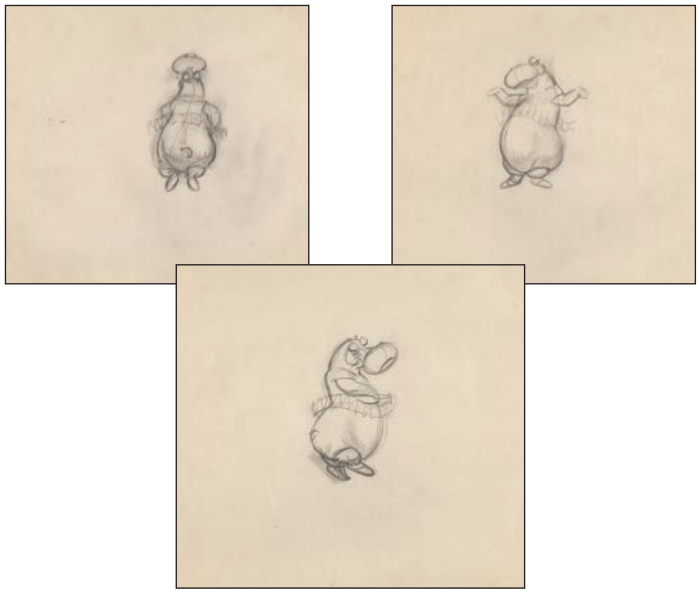
599. *THE RELUCTANT DRAGON* ORIGINAL PRODUCTION DRAWING. (Walt Disney, 1941) Rare original production drawing featuring the dragon playing a flute from *The Reluctant Dragon*. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper. Light smudging in margins. **$300 – $500**



600. ORIGINAL PRODUCTION COLOR MODEL DRAWING OF SIR GILES FROM *THE RELUCTANT DRAGON*. (Walt Disney, 1941) Original production color model drawing featuring Sir Giles from *The Reluctant Dragon*. Accomplished in graphite, colored pencil and gouache on a 10 in. x 12 in. leaf of animation paper. Notation *"Slo mouth out"* handwritten as well as other color code notations in the margins. **$300 – $500**



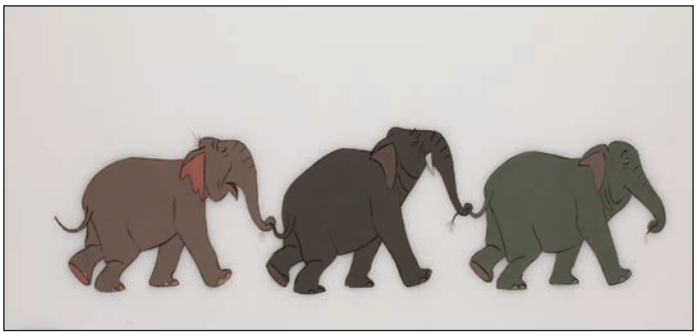
601. Fred Moore original production drawing of Mickey Mouse from *The Little Whirlwind*. (Walt Disney, 1941) Original Fred Moore animation drawing featuring Mickey from *The Little Whirlwind*. Accomplished in graphite and colored pencil on a 10 in. x 12 in. leaf of animation paper, image size is 2 ¼ in. x 4 ½ in. **$300 – $500**



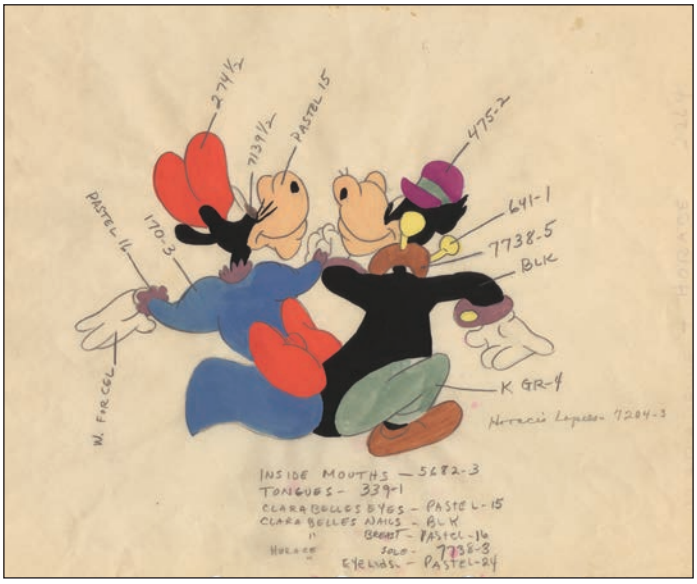
602. Three Preston Blair original production drawings of Hyacinth Hippo from *Fantasia*. (Fantasia, 1940) Three wonderful rough animation drawings of Hyacinth Hippo by Preston Blair from the "Dance of the Hours" ballet sequence of *Fantasia*. Accomplished in pencil on leaves of 10 in. x 12 in. animation paper. Images measure approx. 2 in. x 4 in. **$800 – $1,200**



603. Original production cel of Jaccus from *Fantasia*. Original production cel of Jaccus drinking wine from *Fantasia*. The wine effects cel has been professionally recreated. The cel is trimmed to 7 in. x 7 in. **$400 – $600**



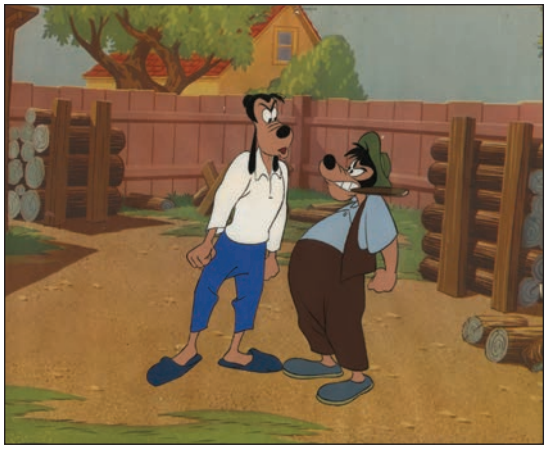
604. Original production cel of elephants from *The Jungle Book*. (Walt Disney, 1967) Original panoramic production cel of Col. Haiti's elephants marching from *The Jungle Book*. Overall dimensions are 12 ½ in. x 26 ½ in. **$400 – $600**



605. Original color model drawing of Horace Horsecollar and Clarabelle Cow from *Mickey's Amateurs*. (Walt Disney, 1937) Wonderful original color model drawing of Horace Horsecollar and Clarabelle Cow dancing from *Mickey's Amateurs*. Accomplished in pencil and animator's gouache on a 10 in. x 12 in. leaf of animation paper. Image size is 5 in. x 7 ½ in. Production color code notations in the margins. **$400 – $600**



606. Original production cel from *The Prince and the Pauper* signed by Andreas Deja. (Walt Disney, 1990) Original production cel featuring Mickey and Captain Pete from *The Prince and the Pauper*. The untrimmed animation cel measures 12 ½ in. x 17 in., image size is 5 ¼ in. x 6 ½ in. Signed at the lower right by Supervising Animator, Andreas Deja. **$300 – $500**



607. WALT DISNEY GOOFY & GARY ORIGINAL PRODUCTION CEL. Original production cel of Goofy and Gary on a color copy background. The untrimmed cel measures 10 in. x 12 in. Image size is 6 in. x 7 in. Original Walt Disney label affixed to mount verso. **$300 – $500**



608. ORIGINAL PRODUCTION CEL OF BALOO THE BEAR FROM *THE JUNGLE BOOK*. (Walt Disney, 1967) Nice original production cel of Baloo the Bear from *The Jungle Book*. The untrimmed cel measures 8 in. x 10 in. Image size is 6 in. x 6 in. Original Walt Disney label affixed to mount verso. **$400 – $600**



609. ORIGINAL PRODUCTION CEL OF SHERE KHAN AND KAA FROM *THE JUNGLE BOOK*. (Walt Disney, 1967) Original production cel of Shere Khan and Kaa. The cel measures 8 ½ in. x 10 in. Image size is 6 ¼ in. x 7 in. Original Walt Disney label affixed to mount verso. Some cracking and chipping on Shere Khan's face. **$600 – $800**



610. ORIGINAL PRODUCTION CEL OF VULTURE FROM *THE JUNGLE BOOK*. (Walt Disney, 1967) Original production cel of one of the beatnik Vultures (with Mowgli visible at the top edge dangling from a tree) from *The Jungle Book*. The untrimmed cel measures 10 in. x 12 in., image size is 5 ¼ in. x 5 ¾ in. Placed on a color copy background. **$300 – $500**



611. ORIGINAL PRODUCTION CEL OF POOH FROM *WINNIE THE POOH AND THE BLUSTERY DAY*. (Walt Disney, 1968) Charming original production cel of Pooh crossing his fingers behind his back. The cel measures 10 in. x 12 in. with an image size of 3 ¾ in. x 6 ¼ in. **$200 – $300**



612. ORIGINAL PRODUCTION CEL OF WILLIE THE GIANT AND FROM *MICKEY'S CHRISTMAS CAROL*. (Walt Disney, 1983) Original production cel of Willie the Giant as the Ghost of Christmas Present holding Ebenezer Scrooge from *Mickey's Christmas Carol*. The cel measures 12 ¼ in. x 15 ¼ in., image size is 8 ½ in. x 12 in. Stamped "Walt Disney Company" at the lower right corner and a color copy background. **$300 – $500**



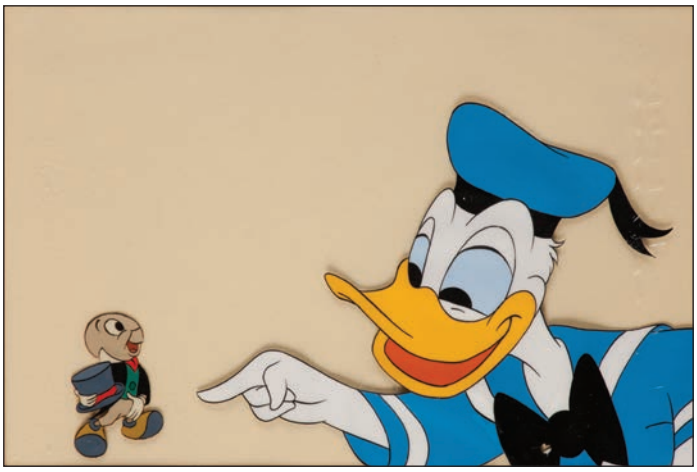
613. Original production cels from *The Fox and the Hound*. (Walt Disney, 1981) Considered one of the best scenes in contemporary Disney, the Bear fight from *The Fox and the Hound* was masterfully animated by Glen Keane. The cels measure 12 ½ in. x 16 in., stamped "Walt Disney Company" at lower right. **$300 – $500**



614. Jessica Rabbit original production cel from *Who Framed Roger Rabbit*. (Disney/Amblin, 1988) Original production cel of Jessica Rabbit and matching black and white photo background of Bob Haskins as "Eddie Valiant." The untrimmed cel measures 12 ½ in. x 17 in., image size is 7 ½ in. x 9 in. **$600 – $800**



615. Chip & Dale original production cel. (Walt Disney, 1960s) Nice cel of Chip and Dale from a 1960s Disney TV production. The cels were originally sold at Disneyland and are still in their original mat with the Disneyland gold label on the verso. **$300 – $500**



616. Donald Duck & Jiminy Cricket original production cels. (Walt Disney, 1960s) Original production cels featuring Donald Duck and Jiminy Cricket from a 1960s Disney TV production. The cels were originally sold at Disneyland and are still in their original mat with the Disneyland gold label on the verso. Measures 8 in. x 10 in. with an image size of 5 in. x 8 in. Original mat is toned with evidence of frame removal. **$400 – $600**



617. Original production cel of Gopher from *The Many Adventures of Winnie the Pooh*. (Walt Disney, 1977) Charming original production cel of Gopher. The cel measures 8 in. x 10 in. with an image size of 4 ½ in. x 5 ½ in. **$200 – $300**



618. Original production cel of Madam Mim as rhino and Merlin from *The Sword in the Stone*. (Walt Disney, 1963) Original production cel of Merlin as a crab holding on to Madam Mim as a rhino from the wizard's battle scene of *The Sword in the Stone*. Walt Disney production label on the verso. Measures 7 ½ in. x 10 in. **$300 – $500**



619. DONALD DUCK AND ARACUAN BIRD PRODUCTION CEL SETUP FROM *CLOWN OF THE JUNGLE*. (Walt Disney, 1947) Original production multi-cel setup of 7 cels featuring Donald Duck and Aracuan bird from *Clown of the Jungle*. The untrimmed cels measure 10 in. x 12 in. Handwritten production notations in ink along the lower edges. **$300 – $500**



620. *SO DEAR TO MY HEART* PAIR OF PRODUCTION CELS OF DANNY THE LAMB. (Walt Disney, 1943) Two rare production cels of Danny the Lamb from Walt Disney's *So Dear to My Heart*. This feature film, said to be Walt's favorite because he felt it portrayed the ambiance of his own childhood, only had a few short animated sequences, and cels from it are very rare. Both of these cels are trimmed to 4 in. x 4 ½ in. One has been placed on a partially hand-painted background. **$400 – $600**



621. *MULAN* CONCEPT/STORYBOARD DRAWING. (Walt Disney, 1998) Very early developmental sketch by Disney artist Jorgen Klubien for *Mulan*. The untrimmed paper measures 8 ½ in. x 11 in. Artwork from this era of Disney Studios is extremely rare. **$800 – $1,200**







622. SLEEPING BEAUTY ILLUSTRATION PAINTING FOR THE BOOK WALT DISNEY'S *STORY OF SLEEPING BEAUTY* WITH 7" RECORD. Original cover artwork for the 1967 storybook titled, *Walt Disney's Story of Sleeping Beauty with songs from the film*. The entire piece measures 16 in. x 14 in. and is accomplished in tempera and acrylic on board. Image size is 11 ¼ in. x 11 ¼ in. The 7" record and 24-pg storybook are included. **$1,000 – $1,500**



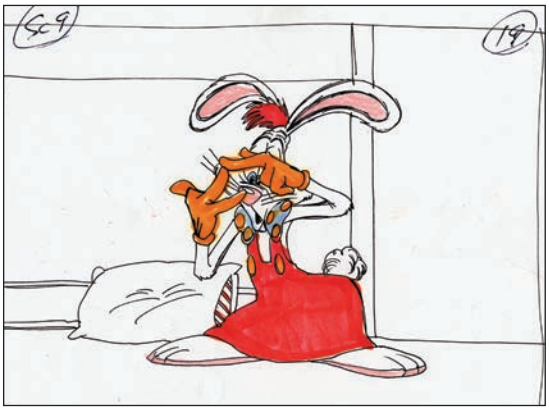
623. DONALD DUCK PRODUCTION DRAWING FROM *MOOSE HUNTERS*. (Walt Disney, 1937) Beautiful production drawing of Donald Duck from the 1937 short, *Moose Hunters*. The untrimmed animation paper measures 10 in. x 12 in. Image size is 5 in. x 7 ½ in. **$400 – $600**



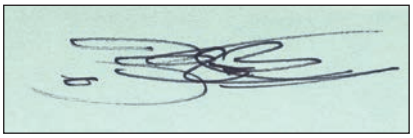
624. MICKEY PRODUCTION DRAWING FROM *MOOSE HUNTERS*. (Walt Disney, 1937) Beautiful production drawing of Mickey from the 1937 short, *Moose Hunters*. The untrimmed animation paper measures 10 in. x 12 in. Image size is 7 ½ in. x 7 in. **$400 – $600**



625. *The Little Mermaid* production cel and production background. (Walt Disney, 1989) Rare set of production cels with the matching production background from *The Little Mermaid*. The entire piece measures 13 ¼ in. x 20 in. **$3,000 – $5,000**

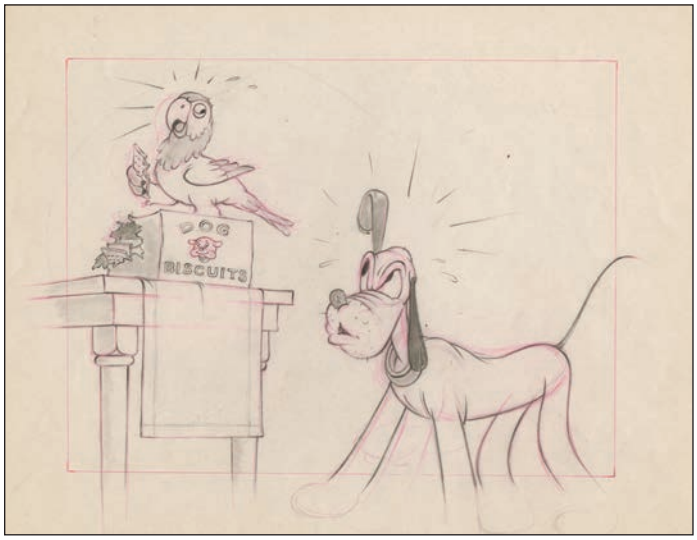


626. *Who Framed Roger Rabbit* storyboard panel by Richard Williams. (Walt Disney, 1988) Rare storyboard panel by director Richard Williams for the groundbreaking Disney feature, *Who Framed Roger Rabbit*. The entire piece is untrimmed and measures 6 ½ in. x 9 in. with an image size of 5 ¼ in. x 7 in. **$300 – $500**





628. *Mulan* background color key painting. (Walt Disney, 1993) Beautiful background color key painting by background artist Serge Michaels for *Mulan*. The entire piece measures 4 ½ in. x 6 ½ in. Artwork from this era of Disney film is extremely rare. **$800 – $1,200**



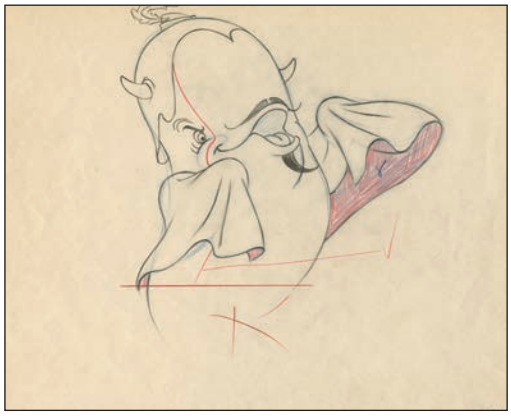
627. *Mickey's Parrot* publicity drawing 1938. (Walt Disney, 1938) Hank Porter was a staff artist in the Disney Studio publicity department. In addition to his regular duties, he was one of two artists authorized to sign Walt Disney's name to studio gifts, etc. This wonderful publicity drawing from *Mickey's Parrot* (demonstrates his skill in capturing key moments in productions. The entire piece measures 10 in. x 12 in with an image size of 6 ½ in. x 8 ½ in. **$1,200 – $1,500**



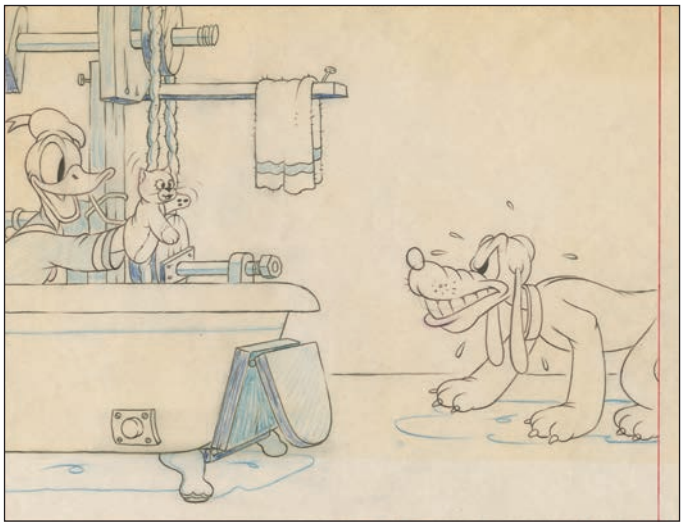
629. *Aladdin* background color key painting. (Walt Disney, 1992) Beautiful background color key painting by background artist Serge Michaels for *Aladdin*. The entire piece measures 4 ½ in. x 6 ½ in. Artwork from this era of Disney film is extremely rare. **$800 – $1,200**



630. *BEAUTY AND THE BEAST* BACKGROUND COLOR KEY PAINTING. (Walt Disney, 1991) Beautiful background color key painting by background artist Serge Michaels for *Beauty and the Beast*. The entire piece measures 4 ½ in. x 6 ½ in. Artwork from this era of Disney film is extremely rare. **$800 – $1,200**



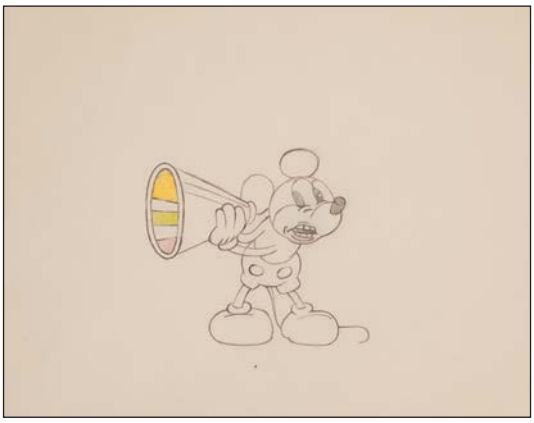
631. WILLIE THE OPERATIC WHALE PRODUCTION DRAWING FROM *MAKE MINE MUSIC*. (Walt Disney, 1946) Beautiful original production drawing of Willie the Operatic Whale (voiced by Nelson Eddy) from *Make Mine Music*. The untrimmed animation paper measures 12 ½ in. x 15 ½ in. Willie measures 7 in. x 8 ½ in. **$400 – $600**



632. *DONALD'S DOG LAUNDRY* PUBLICITY DRAWING. (Walt Disney, 1940) Beautiful publicity drawing from *Donald's Dog Laundry*. The untrimmed animation paper measures 10 in. x 12 in. The total image size is 8 in. x 10 in. **$1,500 – $2,000**



633. MICKEY MOUSE *YE OLDEN DAYS* PRODUCTION DRAWING. (Walt Disney, 1933) Amazing production drawing of Mickey from *Ye Olden Days*. The untrimmed drawing is framed with a mat opening of 9 ½ in. x 11 in. **$1,000 – $1,500**



634. MICKEY MOUSE *THE JAZZ FOOL* PRODUCTION DRAWING. (Walt Disney, 1929) Extremely rare and early production drawing of *The Jazz Fool*. The untrimmed drawing is framed with a mat opening of 8 in. x 10 ½ in. Image size is 3 in. x 3 ½ in. Pre-1930 Mickey drawings are very hard-to-find. **$400 – $600**



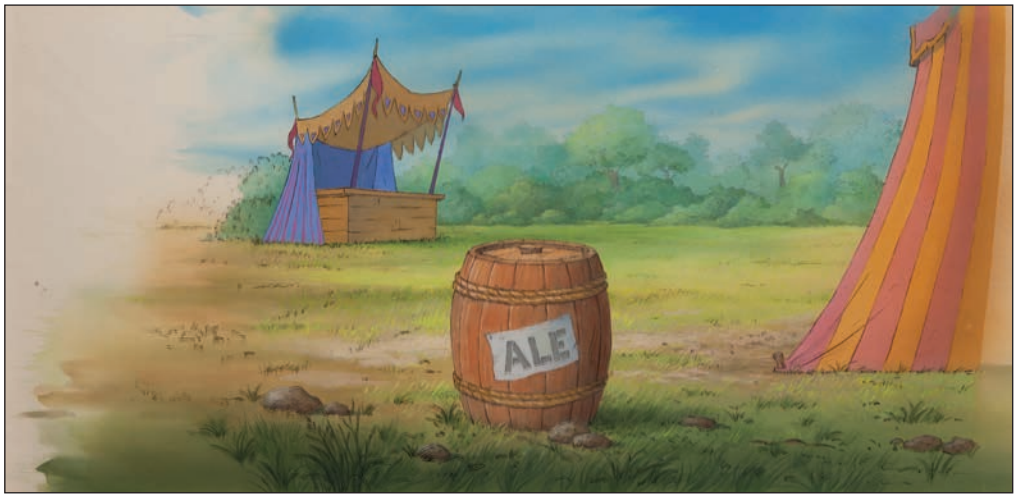
635. MINNIE AND MICKEY PRODUCTION DRAWING WITH GORILLA FROM *THE PET STORE*. (Walt Disney, 1933) Beautiful drawing from Disney's tribute to *King Kong*, *The Pet Store*. The untrimmed drawing is framed with a mat size of 9 ¼ in. 11 ¾ in. Image size is 6 ½ in. x 10 in. **$1,200 – $1,500**



636. Ratigan production cel with original background from *The Great Mouse Detective*. (Walt Disney, 1986) Fantastic production cel of Ratigan placed on an original production background from the film. The background and cel measures 12 ½ in. x 16 in. Ratigan measures 6 in. tall. **$2,000 – $3,000**



637. *Robin Hood* pan production background. (Walt Disney, 1973) Beautiful pan production background with matching overlay from *Robin Hood*. The entire piece measures 12 in. x 26 in. with an image size of 11 in. x 23 in. **$2,000 – $2,500**



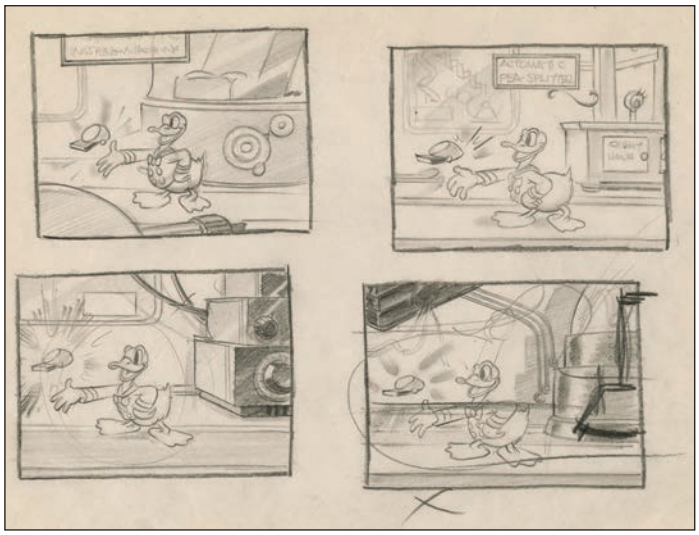
638. *Robin Hood* original pan production background. (Walt Disney, 1973) Beautiful original panoramic production background with matching overlay featuring a tent, booth and ale cask from *Robin Hood*. Accomplished in ink and animator's gouache, it measures 12 in. x 24 in. with an image size of 12 in. x 18 in. **$2,000 – $2,500**



639. *Robin Hood* Prince John production cel and pan production background. (Walt Disney, 1973) Beautiful production cel of Prince John paired with a pan production background with matching overlay from *Robin Hood*. The entire piece measures 12 ½ in. x 29 in. with an image size of 10 ½ in. x 24 in. **$3,000 – $5,000**



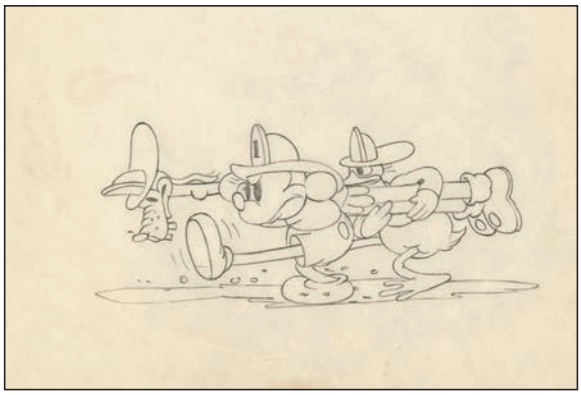
640. *Robin Hood* Sir Hiss production cels and pan production background. (Walt Disney, 1973) Great pair of production cels of Sir Hiss paired with a pan production background with matching overlay from *Robin Hood*. The entire piece measures 9 in. x 28 in. with an image size of 13 in. x 30 in. **$3,000 – $5,000**



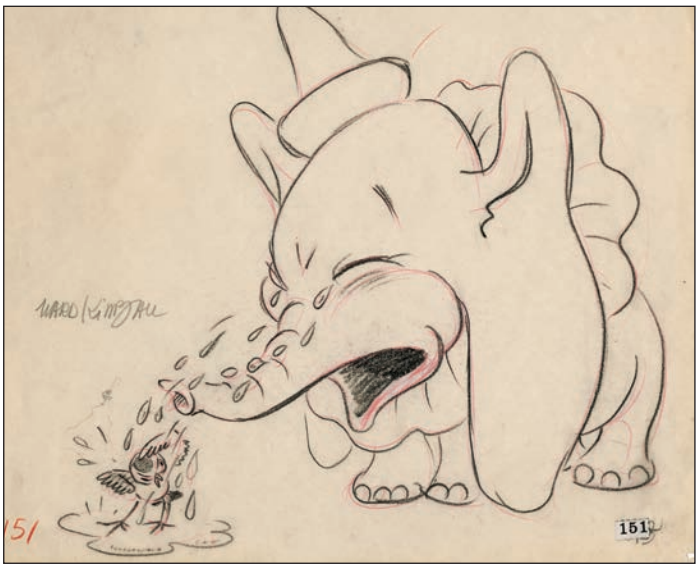
641. *Modern Inventions* Donald Duck storyboard signed by Carl Banks. (Walt Disney, 1937) Original storyboard drawing by Carl Banks for Donald Duck in *Modern Inventions*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper. Signed by Carl Banks at the lower right. **$600 – $800**



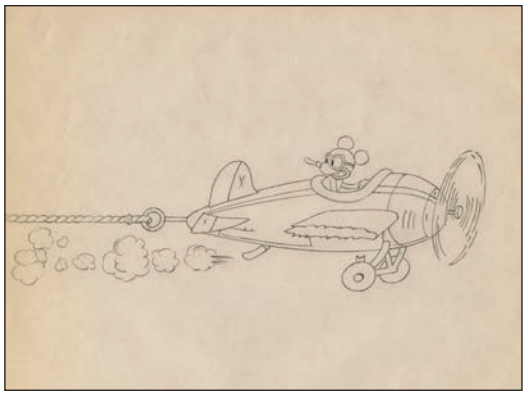
642. Joan Crawford original production drawing from *The Autograph Hound*. (Walt Disney, 1939) Original production drawing of Joan Crawford from *The Autograph Hound*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 5 in. x 7 in. **$400 – $600**



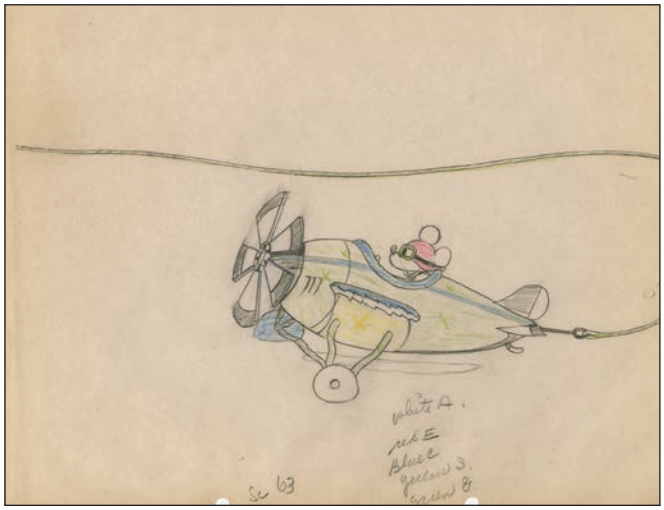
643. *Mickey's Fire Brigade* original production drawing. (Walt Disney, 1935) Original production drawing of Mickey and Donald using Goofy as a ram from *Mickey's Fire Brigade*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, images measures approx. 3 in. x 7 in. **$400 – $600**



644. *Dumbo* storyboard signed by Ward Kimball. (Walt Disney, 1941) Original storyboard or gag idea drawing by Ward Kimball of Dumbo crying from *Dumbo*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, the large image measures approx. 9 in. x 10 ½ in. Signed in pencil by Ward Kimball. **$1,200 – $1,500**



645. ***The Mail Pilot*** **original production drawing.** (Walt Disney, 1933) Original production drawing of Mickey in an airplane from *The Mail Pilot*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 4 in. x 11 ½ in. Slight toning at the margins. **$600 – $800**



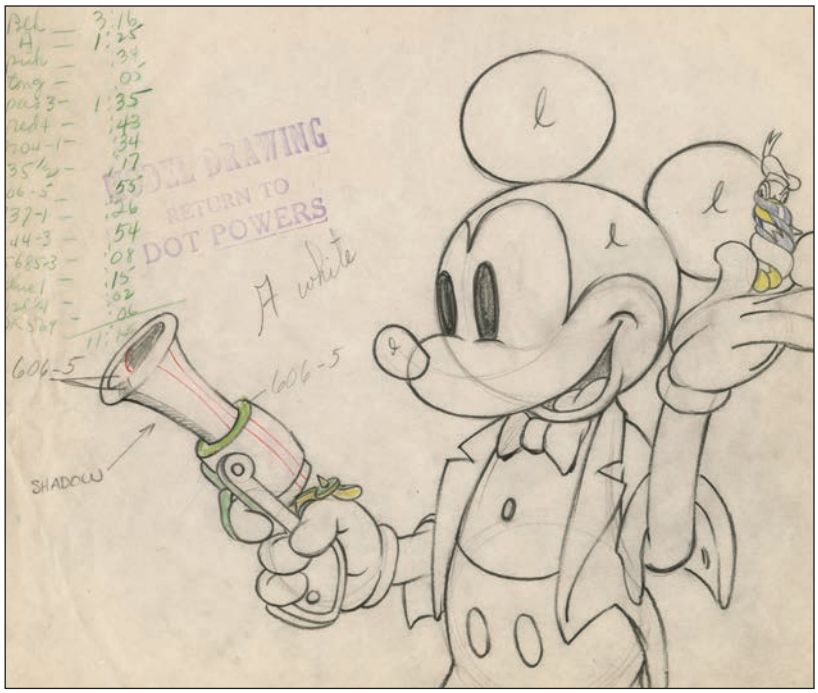
646. ***The Mail Pilot*** **original color model.** (Walt Disney, 1933) Original color model of Mickey in an airplane from *The Mail Pilot*. Accomplished in colored pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 3 in. x 9 ¾ in. Slight toning at the margins. **$1,200 – $1,500**



648. ***Two-Gun Mickey*** **original production drawing.** (Walt Disney, 1934) Original production drawing of Mickey fighting with Peg-Leg Pete from *Two-Gun Mickey*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 4 ½ in. x 5 ½ in. **$400 – $600**



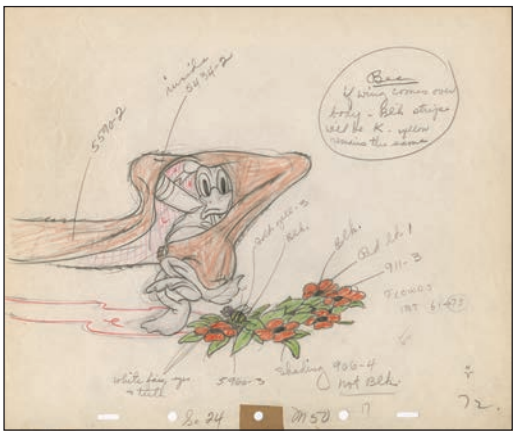
649. ***Two-Gun Mickey*** **original production drawing.** (Walt Disney, 1934) Nicely detailed original production drawing of Mickey on a horse from *Two-Gun Mickey*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 4 ¾ in. x 7 ½ in. **$400 – $600**



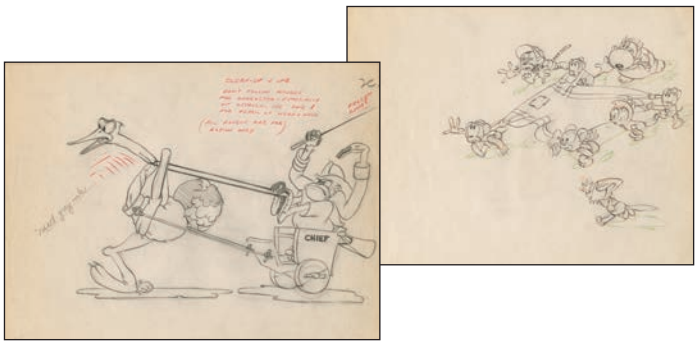
647. ***Magician Mickey*** **original color model drawing.** (Walt Disney, 1937) Beautifully detailed color model drawing of Mickey using Donald Duck in his magic trick from *Magician Mickey*. Accomplished in graphite and colored pencil with production notations in the margins. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 9 in. x 10 in. "Model Drawing Return to Dot Powers" rubber stamp at upper left corner. **$2,000 – $2,500**



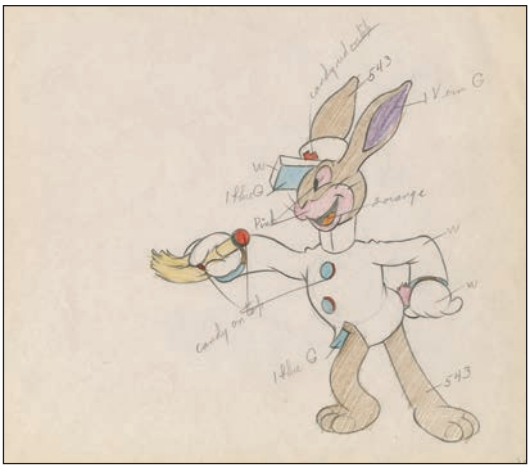
650. Production cel of Witch Hazel from *Trick or Treat* signed June Foray. (Walt Disney, 1952) Original production cel of Hazel the Witch from Disney's *Trick or Treat*. Signed in black ink by voice of Hazel, June Foray. Placed on a custom hand-painted background. Archival frame and matte and perfect for display, 15 ½ in. x 18 in. Includes two color photographs of June Foray signing the cel. **$1,200 – $1,500**



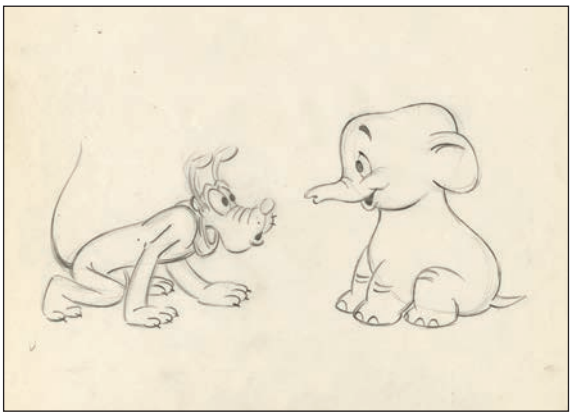
651. *The Moose Hunters* color model drawing of Donald Duck and Bee. (Walt Disney, 1934) Nicely detailed color model drawing of Donald Duck fighting with the Bee from *The Moose Hunters*. Accomplished in pencil and colored pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 5 in. x 8 ½ in. Extensive color code production notations in the margins. **$400 – $600**



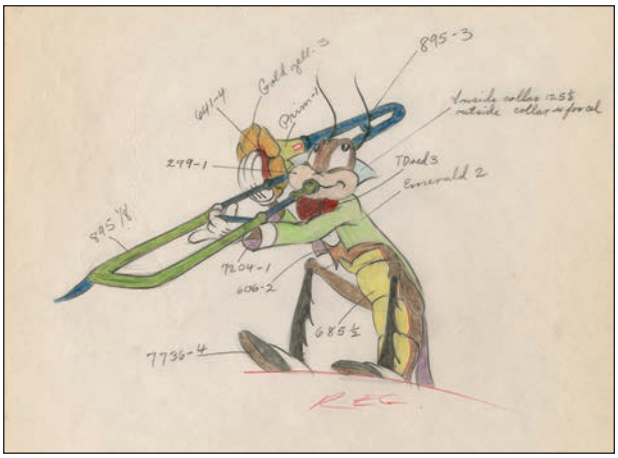
652. *Elmer Elephant* pair of original production drawings of Fire Chief and rescue friends. (Walt Disney, 1936) Pair of original production drawings of Fire Chief and friends from *Elmer Elephant*. Accomplished in graphite and colored pencil on leaves of animation paper measuring 10 in. x 12 in., with image sizes of approx. 6 in. x 9 ½ in. Numerous production notations in the margins. **$400 – $600**



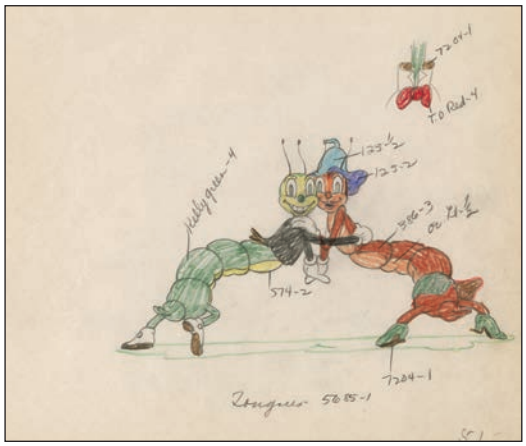
653. *Toby Tortoise Returns* color model of Max. (Walt Disney, 1936) Original color model of Max from *Toby Tortoise Returns*. Accomplished in graphite and colored pencil on a leaf of animation paper measuring 10 in. x 12 in., image size of approx. 6 in. in. x 7 in. Numerous production notations for color codes in the margins. **$300 – $500**



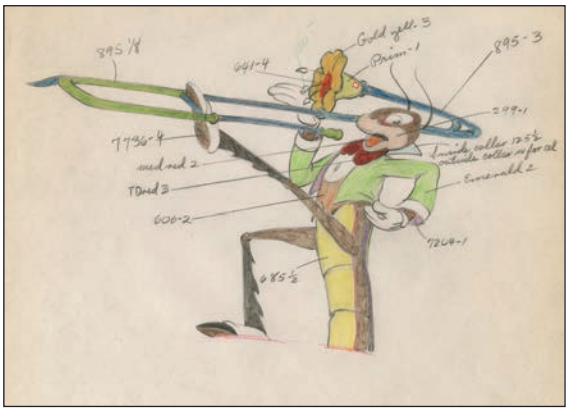
654. *Pluto's Elephant* original production drawing for an unmade short circa 1940. Original production drawing of Pluto and an elephant from the unmade short, *Pluto's Elephant*. Accomplished in pencil on a 10 in. x 12 in. leaf of animation paper, image measures approx. 4 ½ in. x 9 ½ in. **$300 – $500**



655. *Woodland Café* color model drawing of bug playing trombone. (Walt Disney, 1937) Exceptional original production color model drawing of a bug playing trombone from *Woodland Café*. Accomplished in graphite and colored pencil with detailed production notations regarding the colors to be used and corresponding color codes. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 5 ½ in. x 7 ½ in. **$300 – $500**



656. ***Woodland Café*** **color model drawing of bugs dancing.** (Walt Disney, 1937) Exceptional original production color model drawing of bugs dancing from *Woodland Café*. Accomplished in graphite and colored pencil with detailed production notations regarding the colors to be used and corresponding color codes. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 6 in. x 8 in. **$300 – $500**



657. ***Woodland Café*** **color model drawing of bug playing trombone.** (Walt Disney, 1937) Exceptional original production color model drawing of a bug playing trombone from *Woodland Café*. Accomplished in graphite and colored pencil with detailed production notations regarding the colors to be used and corresponding color codes. The untrimmed animation paper measures 10 in. x 12 in., with an image size of 5 ½ in. x 7 ½ in. **$300 – $500**



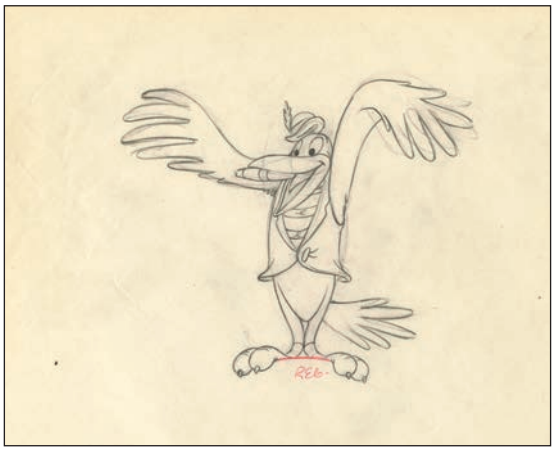
658. Timothy Mouse original production drawing from *Dumbo*. (Walt Disney, 1941) Original production drawing of Timothy Mouse hanging on a branch. Accomplished in graphite and colored pencil on a 9 ¾ in. x 12 in. leaf of animation paper, image measures approx. 4 ¼ in. x 7 ½ in. Production rubber stamp at the lower left corner. Toning along extremities. **$300 – $500**



659. Timothy Mouse original production drawing from *Dumbo*. (Walt Disney, 1941) Original production drawing of Timothy Mouse holding a feather. Accomplished in graphite and colored pencil on a 9 ¾ in. x 12 in. leaf of animation paper, image measures approx. 3 in. x 3 ½ in. Production rubber stamp at the lower left corner. Toning along extremities. **$300 – $500**



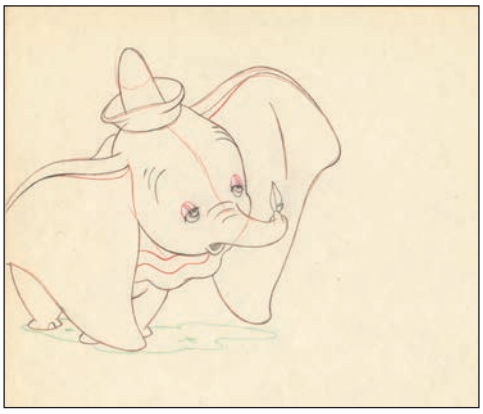
660. Jim Crow original production drawing from *Dumbo*. (Walt Disney, 1941) Original production drawing of Jim Crow doffing his cap. Accomplished in graphite and colored pencil on a 9 ¾ in. x 12 in. leaf of animation paper, image measures approx. 5 ½ in. x 6 in. Production rubber stamp at the lower left corner. **$300 – $500**



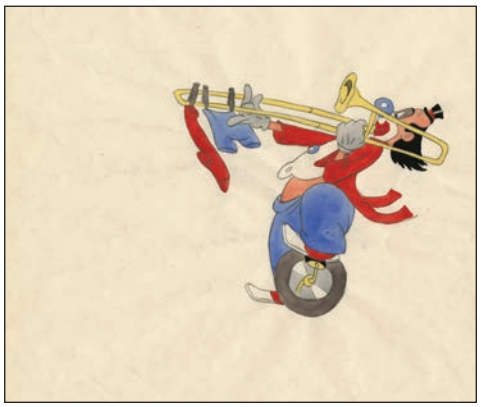
661. Jim Crow original production drawing from *Dumbo*. (Walt Disney, 1941) Original production drawing of Jim Crow flapping his wings. Accomplished in graphite and colored pencil on a 9 ¾ in. x 12 in. leaf of animation paper, image measures approx. 5 ½ in. x 6 ¼ in. Production rubber stamp at the lower left corner and notations in the margins. **$300 – $500**



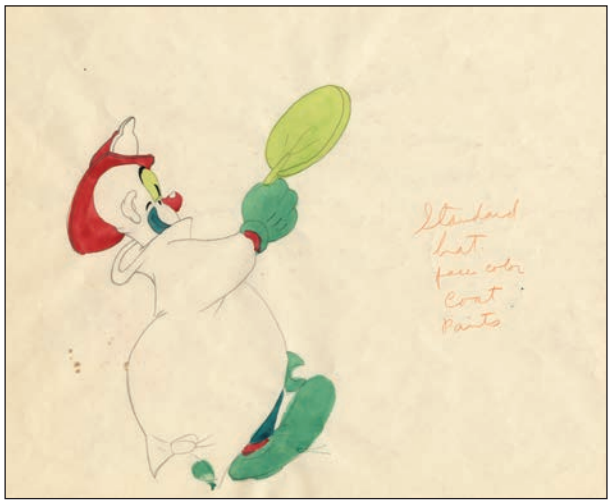
662. Dumbo original production drawing from *Dumbo*. (Walt Disney, 1941) Original production drawing of Dumbo sleeping. Accomplished in graphite and colored pencil on a 9 ¾ in. x 12 in. leaf of animation paper, image measures approx. 5 ½ in. x 7 in. Production rubber stamp at the lower left corner and notations in the margins. **$1,200 – $1,500**



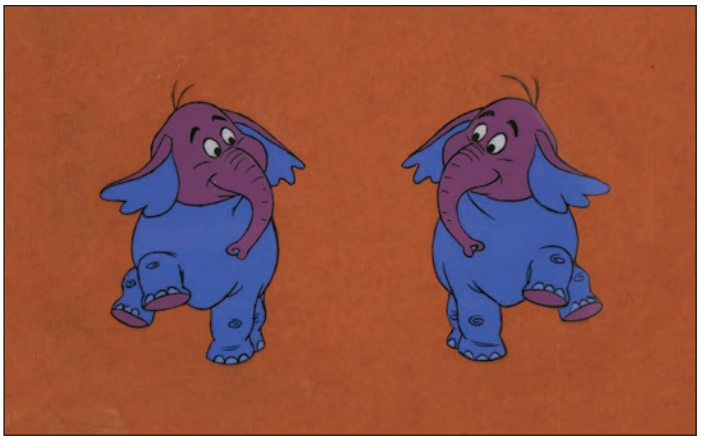
663. Dumbo original production drawing from *Dumbo*. (Walt Disney, 1941) Original production drawing of drowsy-eyed Dumbo. Accomplished in graphite and colored pencil on a 9 ¾ in. x 12 in. leaf of animation paper, image measures approx. 6 ¾ in. x 7 ¼ in. Production rubber stamp at the lower left corner. **$400 – $600**



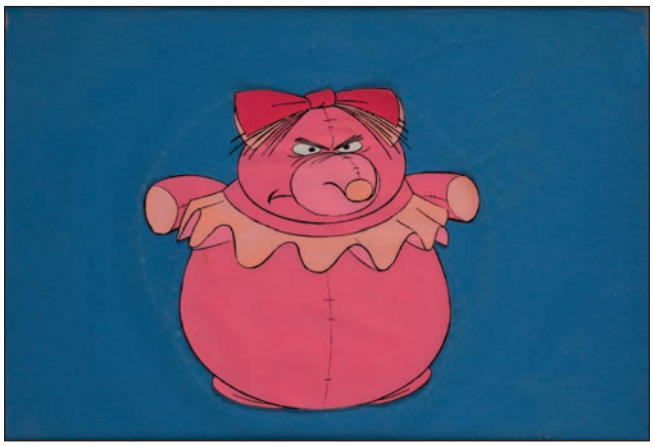
664. Clown original color model drawing from *Dumbo*. (Walt Disney, 1941) Original color model drawing of a clown on a unicycle playing trombone. Accomplished in graphite and gouache on a 9 ¾ in. x 12 in. leaf of animation paper, image measures approx. 5 ¼ in. x 6 ½ in. **$400 – $600**



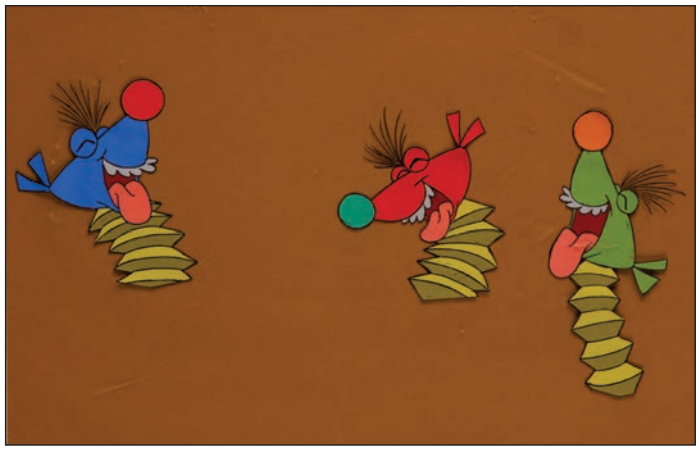
665. Clown original color model drawing from *Dumbo*. (Walt Disney, 1941) Original color model drawing of a clown in a fireman's hat. Accomplished in graphite and gouache on a 9 ¾ in. x 12 in. leaf of animation paper, image measures approx. 4 ½ in. x 6 ½ in. Production notations in the margins. **$400 – $600**



666. Heffalump original production cel from *Winnie the Pooh and the Blustery Day*. (Walt Disney, 1968) Production cel of Heffalumps originally sold at Disneyland and still in the original mat with the Disneyland gold label on the back. The cel measures 9 in. x 12 in., images measure 3 in. x 4 in. Mat exhibits some toning. **$300 – $500**



667. Heffalump original production cel from *Winnie the Pooh and the Blustery Day*. (Walt Disney, 1968) Production cel of a Heffalump originally sold at Disneyland and still in the original mat with the Disneyland gold label on the back. The cel measures 9 in. x 12 in., image measures 5 ½ in. x 5 ½ in. Mat exhibits some toning and stains **$300 – $500**



668. Woozle original production cel from *Winnie the Pooh and the Blustery Day*. (Walt Disney, 1968) Production cel of Woozles originally sold at Disneyland and still in the original mat with the Disneyland gold label on the back. The cel was trimmed at the studio to 8 in. x 10 in., image measuring 5 ¼ in. x 6 in. **$300 – $500**



669. Woozle original production cel from *Winnie the Pooh and the Blustery Day*. (Walt Disney, 1968) Production cel of a Woozle originally sold at Disneyland and with the gold label on the back. The cel was trimmed at the studio to 8 in. x 10 in., image measuring 4 in. x 4 in. **$300 – $500**



670. Christopher Robin original production cel from *Winnie the Pooh and the Blustery Day*. (Walt Disney, 1968) Production cel of Christopher Robin in raincoat and hat originally sold at Disneyland and still in the original mat with the Disneyland gold label on the back. The cel measures 9 in. x 12 in. **$300 – $500**



671. Clarice the chipmunk from *Two Chips and a Miss*. (Walt Disney, 1952) Original production cel of chipmunk nightclub dancer, Clarice, from the Chip 'n Dale cartoon, *Two Chips and a Miss*. Cel was trimmed at the studio to 7 in. x 8 ¾ in., image measures 2 ¾ in. x 5 in. Includes the original hand-notated mat *"original WDP."* **$300 – $500**





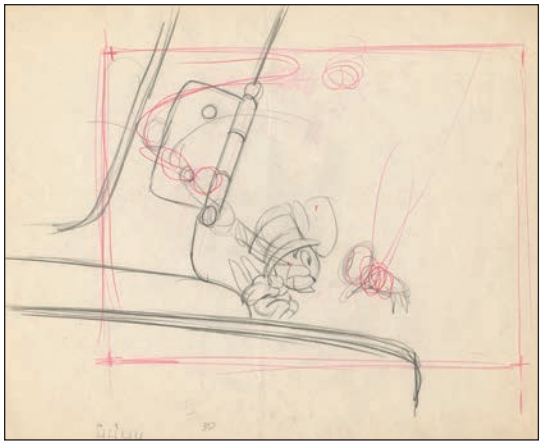
672. *Pocahontas* pair of production drawings by Glen Keane and John Pomeroy. (Walt Disney, 1995) Pair of stunning Glen Keane and John Pomeroy rough Production drawings from *Pocahontas*. The son of cartoonist Bill Keane, Glen Keane joined Disney in 1974. His animation of the bear fight in *Fox and the Hound*, as well as his work on character design and animation in *Pocahontas* and *Tangled*, is considered by some to be the best work put out by the studio in the modern era. His originals are highly prized by collectors. These two drawings accomplished in pencil are on untrimmed 12 ½ in. x 17 in. pegged animation paper. **$300 – $500**



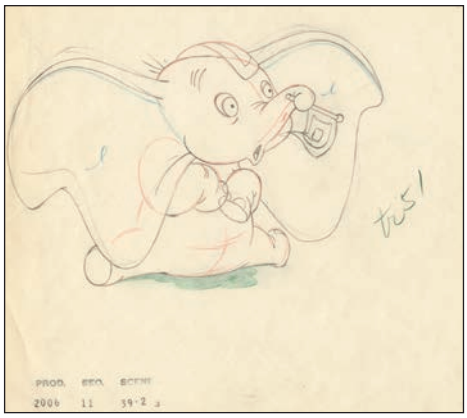
673. Blue Fairy original production drawing from *Pinocchio*. (Walt Disney, 1940) Original production drawing of the Blue Fairy holding her magic wand from *Pinocchio*. Accomplished in colored pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper, image measures 3 ¾ in. x 8 in. Production rubber stamp and notation at the lower right. **$600 – $800**



674. STROMBOLI ORIGINAL PRODUCTION DRAWING FROM *PINOCCHIO*. (Walt Disney, 1940) Original production drawing of Stromboli from *Pinocchio*. Accomplished in colored pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper, image measures 11 in. x 14 in. **$300 – $500**



675. JIMINY CRICKET ORIGINAL PRODUCTION LAYOUT DRAWING FROM *PINOCCHIO*. (Walt Disney, 1940) Original production layout drawing of Jiminy Cricket from *Pinocchio*. Accomplished in graphite and colored pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper, image measures 4 ½ in. x 9 ½ in. Production rubber stamp and notation at the lower right. **$400 – $600**



677. DUMBO ORIGINAL PRODUCTION DRAWING FROM *DUMBO*. (Walt Disney, 1941) Original production drawing of Dumbo startled. Accomplished in graphite and colored pencil on a 9 ¾ in. x 12 in. leaf of animation paper, image measures approx. 6 in. x 8 in. Production rubber stamp at the lower left corner and notations in the margins. **$400 – $600**



678. ORIGINAL PRODUCTION COLOR DRAWING OF CAPTAIN HOOK FROM *PETER PAN*. (Walt Disney, 1953) Original production color drawing of Captain Hook with his feet in a tub. Accomplished in graphite and colored pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper, image measures approx. 5 ½ in. x 9 in. Production notations in the margins. **$400 – $600**



676. WALT DISNEY JOHNNY APPLESEED ORIGINAL CEL AND COURVOISIER BACKGROUND FROM *MELODY TIME*. (Walt Disney, 1948) Charming original production cel featuring Johnny Appleseed petting a skunk in a scene from *Melody Time*. The trimmed cel measures 6 in. x 7 in. and is placed on hand-painted background as prepared by Courvoisier Studios. Includes original hand-notated mat, *"from 'Melody Time,'"* stamped "original WDP" with Courvoisier Galleries label on the verso. Framed and matted, 15 in. x 17 in. **$2,500 – $3,000**



679. Mary Blair original concept painting of Johnny Appleseed for *Melody Time*. (Walt Disney, 1948) Mary Blair concept painting featuring Johnny Appleseed walking through an orchard from *Melody Time*. Blair's color and styling was instrumental in creating the look and feel of the film. Her artwork for this and other features she worked on is highly sought after by collectors. Measures 7 ¼ in. x 8 ¼ in. with pinholes in corners along border. **$6,000 – $8,000**



680. *Lady and the Tramp* original production cels and pan production background. (Walt Disney, 1955) Beautiful pan production background with production cels of Lady and Tramp from Disney's *Lady and The Tramp*. Shot in Cinemascope, this feature used wide format backgrounds, many of which were cut down for storage or presentation. The entire piece measures 20 ½ in. x 31 in. with a mat opening of 10 ½ in. x 21 in. Lady and Tramp measure approx. 2 ½ in. x 3 in. **$12,000 – $15,000**





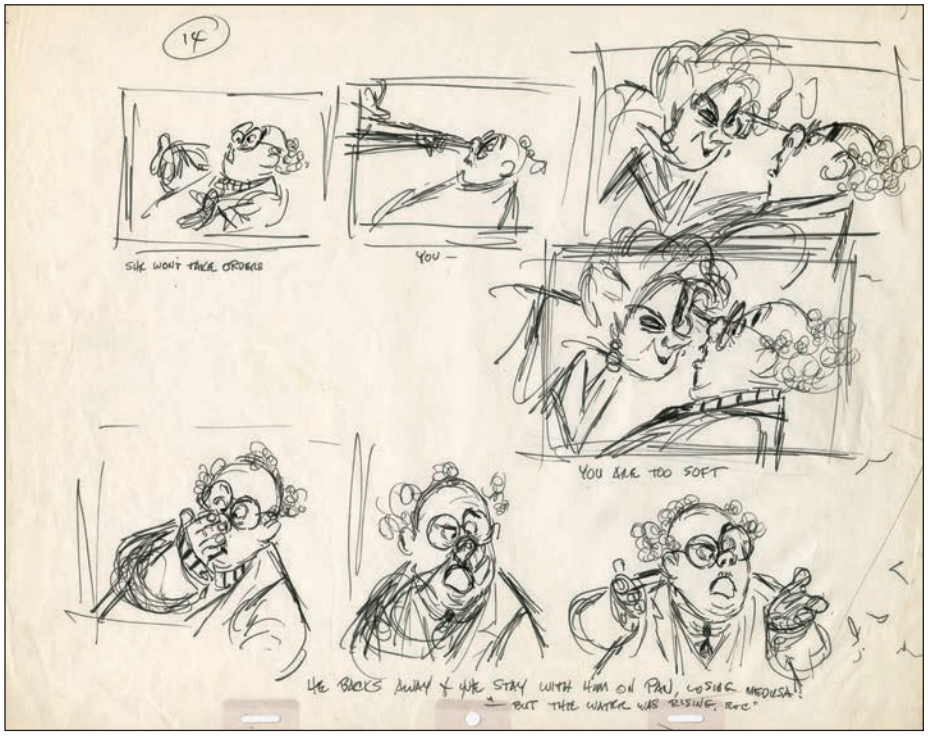




681. FOUR ORIGINAL BILL PEET COLOR STORYBOARDS FOR *BEN AND ME*. (Walt Disney, 1953) Set of four original color storyboards by Bill Peet comprising the charming opening scene of Walt Disney's *Ben and Me*. Accomplished in pastel on 4 in. x 5 ½ in. leaves of illustration paper. Pinholes at upper corners. **$1,500 – $2,000**



682. MARY BLAIR CONCEPT PAINTING FOR *SONG OF THE SOUTH*. (Walt Disney, 1953) Amazing Mary Blair concept painting from *Song of the* South featuring Br'er Rabbit walking down a road. Accomplished in watercolor and gouache on board measuring 8 ¼ in. x 9 in. Mary Blair's concept artwork from Song of the South is extremely rare and sought after by collectors. Pinholes at corners. **$6,000 – $8,000**



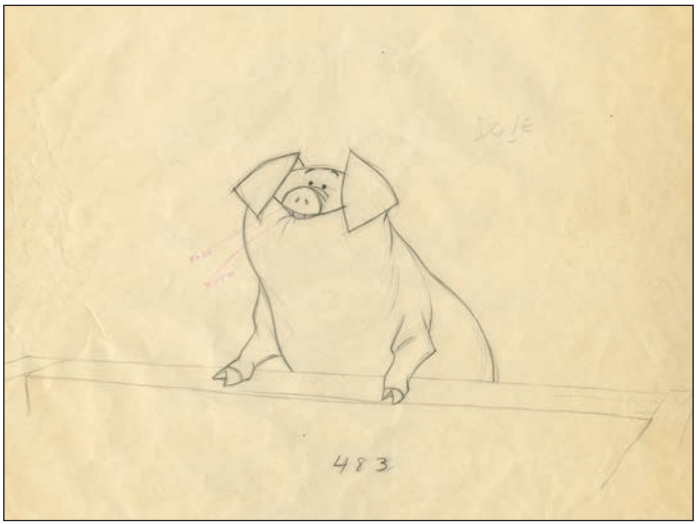
683. ORIGINAL MILT KAHL PRODUCTION STORYBOARD FROM *THE RESCUERS*. (Walt Disney, 1977) Original production storyboard featuring Madame Medusa and Mr. Snoops from *The Rescuers*. Accomplished in ink by legendary animator Milt Kahl on a 12 ½ in. x 15 ½ in. leaf of animation paper. Includes lines of dialogue handwritten in the margins. **$4,000 – $6,000**



684. Original Mel Shaw pastel concept artwork from *The Small One*, signed by Mel Shaw. Beautiful original concept artwork featuring the boy and his donkey, "small one," silhouetted in a bazaar. Wonderful sense of atmosphere with contrasting light and dark areas. Accomplished in pastel on 16 in. x 20 in. illustration board, the image measures 11 ½ in. x 15 ½ in. Signed *"Mel Shaw"* at lower edge. Tape removal remnants along the margins. **$1,500 – $2,000**



685. Original Milt Kahl production drawing of Edgar from *The Aristocats*. (Walt Disney, 1970) Original production drawing of Edgar the butler accomplished in pencil by legendary animator Milt Kahl on a 12 ½ in. x 15 ½ in. leaf of animation paper, image size is 3 ½ in. x 7 in. Handwritten production notations in the margins. **$800 – $1,200**



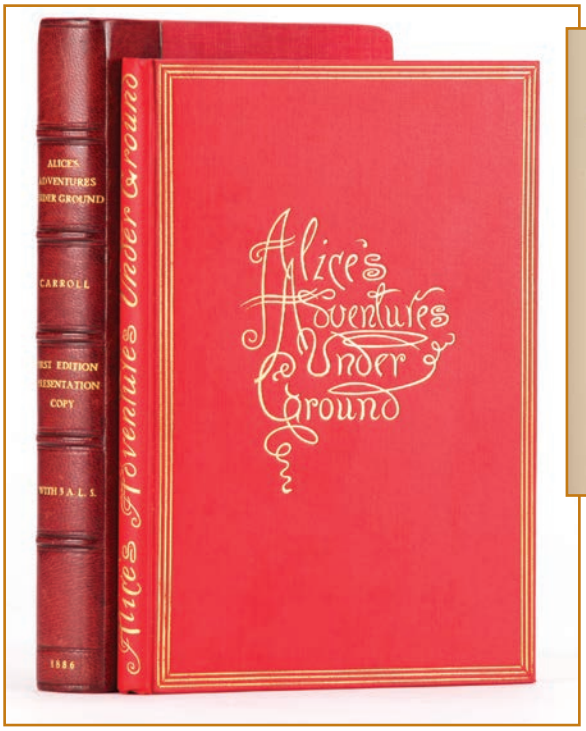
687. Original Walt Disney production drawing of pig from *Mary Poppins*. (Walt Disney, 1964) Rare Original production drawing of a pig from the jolly Holiday sequence of *Mary Poppins*. Accomplished in pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper. Image size is 7 in. x 14 in. Production notations in the margins. **$1,000 – $1,500**

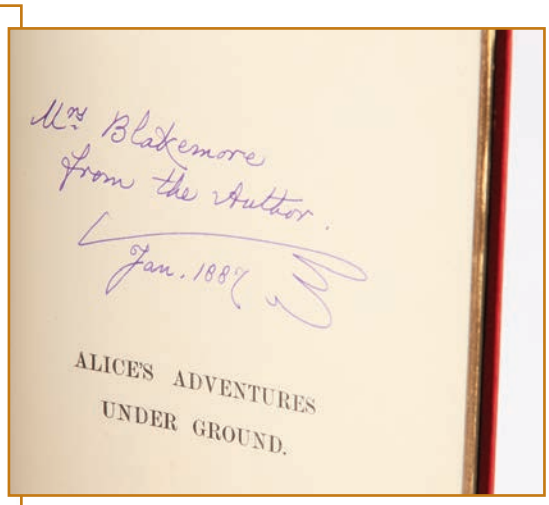


686. Original Milt Kahl model drawing of Little John from *Robin Hood*. (Walt Disney, 1973) Original model drawing featuring Little John in a variety of poses comprising a numbered sequence by legendary animator Milt Kahl. Accomplished in pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper. Exhibits slight stains. **$1,500 – $2,000**



688. Coachman original drawing from *Pinocchio*. (Walt Disney, 1940) Original production drawing of the Coachman from *Pinocchio*. Accomplished in graphite and colored pencil on a 12 ½ in. x 15 ½ in. leaf of animation paper. Coachman (including shadow) measures 9 in. x 9 ½ in. Production rubber stamp at the lower right and notations in the margins. **$400 – $600**







689. ***Alice's Adventures Under Ground*, First Edition, presentation copy inscribed by Lewis Carroll to the mother of Edith Blakemore, one of his child-friends.** Dodgson, Charles Lutwidge (Lewis Carroll). *Alice's Adventures Under Ground. Being a facsimile of the original MS. book afterwards developed into 'Alice's Adventures in Wonderland.'* London: Richard Clay and Sons for Macmillan and Co., 1886. Octavo. First Edition. Original gilt-stamped red cloth, spine lettered in gilt, all edges gilt. Inscribed by Dodgson in violet ink on the half-title, "Mrs. Blakemore from the Author. Jan. 1887." Dodgson first met Mrs. Blakemore's daughter, Edith, while staying in Eastbourne on his annual holiday in July, 1877. He arranged regular meetings with her, engaging her mother to facilitate these. Unusual in his relations with young girls, Dodgson continued a friendly correspondence with Edith for nearly 20 years. Trace of mottling to cloth; otherwise, a Fine, fresh copy. Chemised in a ¼ red morocco slipcase. **$10,000 – $15,000**





690. ***Who Framed Roger Rabbit* Life-sized fully sculptural display figure of Jessica Rabbit.** (Touchstone Pictures, 1988) Disney produced just five of these life-sized (5 ft., 7 in.) full-figured hollow resin-cast sculptured displays of cartoon bombshell Jessica Rabbit for release to the public as commemoration of its sensational live action/old-school animation hybrid, *Who Framed Roger Rabbit*. Beautifully hand-painted figure weighs in at 42 lbs., and is mounted to layered plywood base. An exceptional testament to film animation at its best. **$2,000 – $3,000**



691. ***Dennis the Menace* original Sunday hand-inked and signed page, dated 1954, Hank Ketcham.** Original Hank Ketcham comic artwork for *Dennis the Menace* featuring Dennis and his dog, Ruff, playing tug-of-war with an accordion. Accomplished in pen & ink on an approx. 9 in. x 13 in. leaf of illustration paper, image size is 7 in. x 9 in. Signed "Ketcham" at the lower right with *"© 1954 Post-Hall Syndicate, Inc."* **$300 – $500**



692. Silicone mask from animatronic Abraham Lincoln from the Hall of Presidents – Great Moments with Mr. Lincoln attraction at Walt Disney World. Impressively detailed silicone face mask of President Abraham Lincoln, completely hand-painted and detailed, from The Hall of Presidents – Great Moments with Mr. Lincoln attraction at Walt Disney World which opened October 1, 1971. Walt Disney and his Imagineers created an Audio-Animatronic figure of Abraham Lincoln who rose from his chair and gave a 5 minute oratory from his famous speeches. The original show remained virtually unchanged from 1971 to 1993, when additional Presidential figures were added and the attraction was updated. The silicone remains very supple with the production number "HP 6A" engraved on the back of the head. A zipper closure on the rear allowed easy removal from the animatronic head. Exhibits a short 2 ½ in. tear at the top of the head. **$3,000 – $5,000**

End of Day 1



693. Collection of (17) original photographs of the earliest American film studios. Seventeen gelatin-silver prints, 8" x 10" each, depicting a variety of early film studios and backlots including Champion-Coytesville and Biograph in Ft. Lee, New Jersey, the birthplace (ca. 1896) of film-making on a large scale in America. Others depict the development of Hollywood with construction of Columbia and Universal City. Some contain descriptive snipes, and generally condition is fine, with minor handling and occasional corner chipping. Highly recommended for prospective bidders to view in person. **$200 – $300**



696. Boris Karloff portrait from *The Mummy*. (Universal, 1933) Gelatin silver glossy 8 in. x 10 in. print of Boris Karloff in full character makeup and costume for the Universal horror classic, *The Mummy*. Very good; 1 in. tear at the lower edge, tape residue at the upper center and handling. **$400 – $600**



694. Five platinum prints from *The Hunchback of Notre Dame*. Collection of five (5) platinum matte borderless 7 ¼ in. x 9 ¼ in. prints (one blue-tone), two featuring Lon Chaney, Sr., from *The Hunchback of Notre Dame*. Fine; with handling. **$300 – $500**



695. Collection of (16) double-weight photos documenting a ca. 1930 Hollywood costume party of Marion Davies and Wm. Randolph Hearst. Sixteen double-weight silver-bromide prints, approx. 7" x 8.5", each depicting the various Hollywood celebrity attendees in costume at a ca. 1930 costume party given by Marion Davies and Wm. Randolph Hearst. The guests pictured include Clifton Webb, Marilyn Miller, William Haines, Ruth Chatterton, Boris Karloff (heavily made up as a clown), Norma Shearer, Basil Rathbone, Gloria Swanson, and others. The location is most likely Davies' Santa Monica beach house, which became known as "The Versailles of Hollywood" due to the lavish parties thrown there. The presence of William Haines and Marilyn Miller helps establish the date, as each saw their Hollywood careers ending shortly thereafter, with Haines, a frequent Marion Davies co-star, becoming the first major film performer to come out as gay. Haines is pictured four times throughout these images, in two different costumes, as is Davies. Each of the photos retains adhesive on back from scrapbook mounting, though images show virtually no signs of damage. To the best of our knowledge these photos are unknown and unpublished. **$2,000 – $3,000**



697. BORIS KARLOFF AND JACK PIERCE PORTRAIT FROM *THE MUMMY*. (Universal, 1933) Gelatin silver glossy double-weight 8 in. x 10 in. portrait of Boris Karloff and Jack Pierce applying finishing touches to Karloff's remarkable makeup. Studio snipes on the verso, one in Spanish with additional Spanish rubber stamps. Very good; with creasing at corner tips, indentations and handling. **$600 – $800**



698. OVERSIZE PORTRAIT OF BELA LUGOSI AS "COUNT DRACULA" FROM *DRACULA* FROM HIS PERSONAL COLLECTION. (Universal, 1931) Gelatin silver matte double-weight 11 in. x 14 in. print of Bela Lugosi in character as "Count Dracula" from *Dracula*. Once part of Lugosi's personal collection and given to his agent, Don Marlowe, and with Marlowe's rubber stamp "Don Marlowe Agency, Hollywood" on the verso. Marlowe was Lugosi's agent in the late 1940s and attempted to revitalize the aging actor's career through live appearances such as a touring stage reading of Edgar Allan Poe's *The Tell-Tale Heart*. Fine; with handling. **$1,000 – $1,500**



699. BELA LUGOSI AND HELEN CHANDLER KEY-BOOK PORTRAIT FROM *DRACULA*. (Universal, 1931) Gelatin silver glossy 8 in. x 10 in. print of Bela Lugosi as "Count Dracula" carrying Helen Chandler "Mina" down a cobweb-strewn castle staircase. *109-1119* in india ink on the negative. Fine; with curling and handling. **$200 – $300**

700. ANNA MAY WONG SIGNED PARTIAL NUDE PHOTOGRAPH INSCRIBED TO FRANZ LEDERER. Gelatin silver glossy double-weight 7 1/8 in. x 9 ¼ in. (trimmed) print of Anna May Wong. Fine; with faint frame impression at the edges, 1 in. bend at the lower right corner. And tape remnants on the verso. Inscribed in black ink to actor Francis "Franz" Lederer at the lower left. **$200 – $300**





701. PAIR OF ERROL FLYNN AND BASIL RATHBONE PORTRAITS FROM *THE ADVENTURES OF ROBIN HOOD*. (Warner Bros., 1938) Two gelatin silver glossy 8 in. x 10 in. prints, one featuring Errol Flynn with bow drawn, the other with Basil Rathbone and Errol Flynn dueling with swords. Excellent; with curling. **$300 – $500**



702. ***As Young as You Feel*** **pair of original Marilyn Monroe wardrobe test photos.** (20th Century-Fox, 1951) Gelatin-silver 8" x 10" glossy prints (2) of Marilyn Monroe in the role of "Harriet", modeling costume changes #3 and 4, two very different gowns by Renie. Both shots were taken the same day, 12/14/1950, and are for the first film Marilyn makes under her new long-term contract with Fox. A fascinating notation on the verso of #3, the solid dark gown, reads, "Sold to Marilyn". Left-margin 3-ring punch holes in each for keybook archiving, else Very Fine condition. **$800 – $1,200**



703. ***There's no Business Like Show Business*** **8 x 10 Kodachrome color transparency of Marilyn in "Heat Wave" costume test.** (20th Century-Fox, 1954) Without question the sexiest and most production-code challenging musical number from any of Marilyn Monroe's films is the one represented by this revealing tropical costume, that of "Heat Wave" in *There's No Business Like Show Business*. Though black and white costume continuity photos are rare enough in their own right, original surviving Kodachromes for the Technicolor films are exceedingly scarce, and this one illustrates one of the most iconic and exceptional costumes in screen history. The actual costume in this shot, screen-worn by Marilyn, will be offered separately by us in the Debbie Reynolds costume sale. **$1,500 – $2,000**



704. ***How to Marry a Millionaire*** **original Marilyn Monroe wardrobe test photo.** (20th Century-Fox, 1953) Gelatin-silver 8" x 10" glossy print of Marilyn Monroe in costume change #8, a formal nightgown by Travilla (which, strangely enough, is scheduled to be worn in the kitchen according to the chalkboard). Notations on verso in blue pencil read, "Nightgown & Negligee- blue sheer 1-81-5-4483 (Zsa Zsa Gabor #666)". Left-margin 3-ring punch holes for keybook archiving, else Very Fine condition. **$400 – $500**



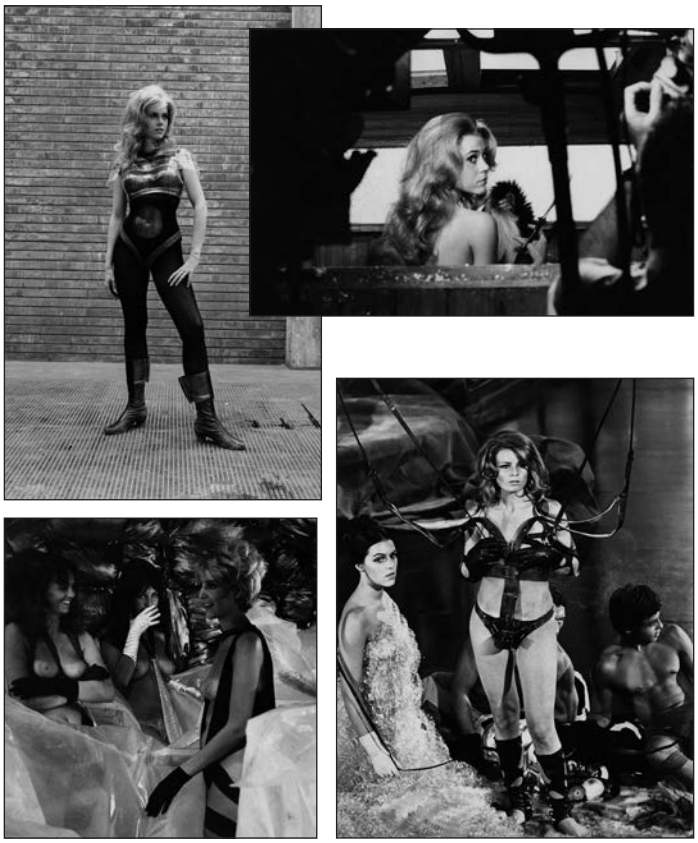
705. 36 Earl Leaf contact proof photographs of Elizabeth Taylor and other stars from awards banquets in the 1950s and 1960s. Three contact proof sheets of 36 gelatin silver photographs by Earl Leaf. The photographs were taken in the late 1950s to early 1960s at various Academy Awards, Emmys and other events. Elizabeth Taylor is featured in 14 photos, and the others include Debbie Reynolds, Eddie Fisher, Anthony Quinn, Roy Rogers, Fred Astaire, Jayne Mansfield, Mamie Van Doren and others. **$200 – $300**



706. ***Bus Stop*** **set of (3) Marilyn Monroe candid 8 x 10 stills.** (20th Century-Fox, 1956) Collection of (3) vintage gelatin-silver 8" x 10" glossy prints, candid off-camera professional shots taken by (with credit listed in lower margin) Al Brack- Sun Valley, Idaho Photographer". Each is a striking and revealing insight to Marilyn Monroe's inherent luminosity and pathos. Aside from one tiny corner loss, all are in excellent condition. **$400 – $600**



707. James Dean portrait from *Giant* by Sanford Roth. (Warner Bros., 1956) Gelatin silver glossy borderless 8 in. x 10 in. print of James Dean from *Giant*; with cropping instructions for publication on the verso, most likely for the May issue of *Screenland*. Fine; with bend at upper right corner and paperclip impression at lower left edge. **$600 – $800**



708. *Barbarella* collection of (13) oversize double-weight stills stamped by noted Italian paparazzi. (Dino de Laurentiis Cinematografica, 1968) Roger Vadim's sex-in-space epic from the equally sexy and envelope-pushing French comic book is perfectly illustrated here by this collection of (13) double-weight, oversize gelatin-silver semi-gloss prints. They depict for the most part the specific sexual nature of the film, including nudity which would likely not have been allowed for general publicity in the U.S., even at the end of the 1960's. The prints are of a high quality typical of European photographers of the time, and all but one are stamped variously by two of the top paparazzi of the time, Alfonso Avincola and Angelo Frontoni. They are printed in sizes ranging from 9" x 9" to 7" x 12", and do not appear to be trimmed. A uniquely revealing documentation (including Vadim directing and Fonda preparing his meals) for one of the most remarkable and notorious films of all time. **$2,000 – $3,000**





709. Lawrence Tibbett's 18kt Ulysse Nardin wristwatch awarded him by the Associated Press. Lawrence Tibbett (1896-1960) was a widely renowned baritone of American Opera who also made forays into live radio and musical films of the 1930's, even being nominated for the Best Actor Oscar for his first film appearance in *The Beloved Rogue*. From Tibbett's family comes a variety of unique and very personal effects from his life and career, starting with the vintage 18kt gold "Ulysse Nardin" 17-jewel wristwatch, case #886320, movement #34743, which the Associated Press awarded him. Inscribed to Tibbett by the AP and appears to be in fine physical and functional condition, housed in a vintage felt-lined leather box. **$300 – $500**



710. Lawrence Tibbett's custom "Errol Bullen/Atalanta" big-game fishing reel. Massive 6" x 5", 7.5 lb. ebony Bakelite and nickel-plated steel, "Atalanta" double-drag fishing reel for big-game sport-fishing, custom made by Errol Bullen of Australia for opera singer Lawrence Tibbett and inscribed to him. Housed in its original custom triple-latch, gold-embossed leather carrying case, and accompanied by a signed letter of presentation, dated August 5, 1938 to Tibbett from the manufacturer, establishing the custom nature of this reel, and imploring him to not allow American reel-makers to examine the workings for fear of design theft. Also present are detailed care and assembly instructions plus a jar of proper grease to maintain the workings. Reel appears entirely fresh and unused, and is quite likely one of the finest existing examples of this legendary fishing artifact. **$200 – $300**

711. No Lot.



712. Collection of original art portraits and caricatures of Opera and Film star Lawrence Tibbett. Eight (8) original artwork portraits of Opera baritone and entertainer Lawrence Tibbett from his personal collection, covering approx. 20 years of his career. Ranging in size from 5" x 8" to 11" x 15", all executed on paper or board in a variety of media, and include famous Opera roles as well as personality caricatures. **$200 – $300**



713. Lawrence Tibbett's personal collection of photographs and ephemera from his film career. Collection includes: approximately (35) gelatin silver prints 8" x 10", mostly double-weight, from a variety of Lawrence Tibbett's films; (44) primarily silver bromide, buff 8" x 10" double-weight custom prints(one of which is stamped and numbered by Clarence Sinclair Bull) from Tibbett's first film, *The Rogue Song*, for which he was nominated for the Best Actor Academy Award; Tibbett's personal copy of the original script for *The Rogue Song* (front cover missing, else basically intact though well-handled); and a legal contract between Tibbett and Lloyd Wright(son of Frank Lloyd Wright) concerning an early color film process which the two were trying to patent and develop. Stills are nearly all in excellent archived condition, with only a handful showing age and wear; contract is dated 1929, excellent condition, and signed by both parties. **$300 – $500**



714. Lawrence Tibbett's personal collection of music and film celebrity autographs. Collection in 3-ring binder of approx. (30) celebrity signed vintage photographs, ALS, telegrams, contracts, etc., plus in separate envelope another (22) custom designed and printed Christmas cards from a variety of celebrity friends, most inscribed to Lawrence Tibbett with a few to his wife and sons; signatures and cards include such diverse personages as Gene Tunney (signed photo), Mary Pickford (1930, signed photo), author Rupert Hughes (Howard Hughes uncle), Opera divas Geraldine Farrar and Gladys Swarthout, *Fantasia* narrator Deems Taylor, bandleaders Kay Kyser and Andre Kostelanetz, John "Jack" Huston(on his father's stationery), and President Herbert Hoover's wife Lou Henry(on White House stationery, dated 1929), in addition to several telegrams with Tibbett's signature. Condition varies, though generally fine. **$300 – $500**



715. Lawrence Tibbett's personal collection of oversize photographs from his Opera and stage career. Beginning with an original 10" x 13" dated 1915(with copy restoration prints) of future baritone Lawrence Tibbett as a native American in a high-school production, followed by portraits from his classic Operatic roles; majority are gelatin-silver double-weight 11" x 14" prints, and two are custom-lab printed, textured surface silver bromide prints(both matted and framed), total (13) oversize vintage prints. **$200 – $300**



716. Lawrence Tibbett's personal collection of photographs and printed ephemera from his Opera and stage career. Collection includes: approx. (175)+ vintage gelatin-silver prints with vast majority being 8" x 10", documenting the entire range of Lawrence Tibbett's Opera and musical performance career plus benefit appearances, separated generally by individual roles; (2) scrapbooks of news and magazine clippings concerning Tibbett; a file of Tibbett's performance programs and pressbooks; Tibbett's hand-typed journal of all appearances and performances from 1938 thru 1944 detailing locations, songs, accompanists, even encores; plus flyers, broadsides, etc. for his many and varied appearances, all from his own archive. **$200 – $300**



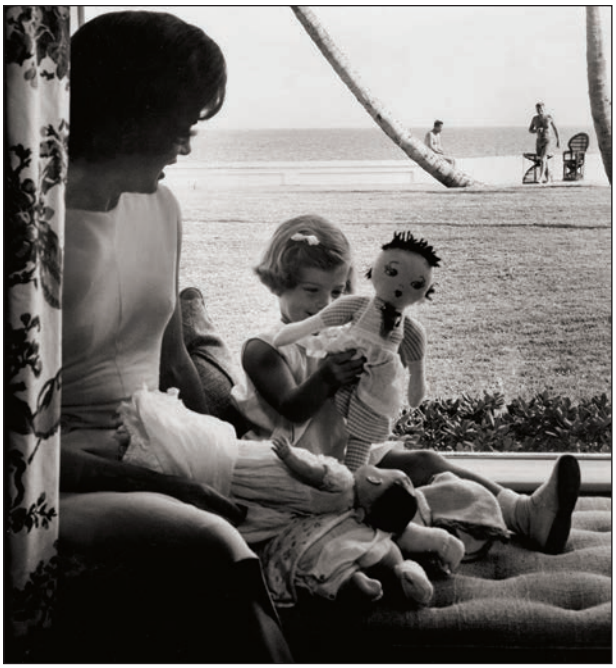
717. LARGE ARCHIVE OF PHOTOGRAPHS, DOCUMENTS, LETTERS, AND OTHER EPHEMERA COVERING THE PERSONAL LIFE OF LAWRENCE TIBBETT. Collection includes: well over (100) vintage photographs documenting Lawrence Tibbett's personal and professional life, the majority being 8" x 10" personality portraits; (15) oversize vintage photographs of Tibbett; small binder filled with invitations to society events; and (2) larger binders filled with personal letters from Tibbett to his wife and son Richard. Of particular interest are a number of early small snapshots including an art pose of Tibbett fully nude. **$200 – $300**



718. ORIGINAL OIL-PASTEL PORTRAIT OF BASIL RATHBONE, INSCRIBED BY HIM TO THE FAMILY OF LAWRENCE TIBBETT. Oil-pastel on 16" x 19" illustration board(not examined out of frame) Ca. 1930, of actor Basil Rathbone in WWI-era European military uniform by artist W. Stancil. Signed and inscribed by Rathbone to the twin sons of Lawrence Tibbett, Larry and Richard. **$200 – $300**



719. LAWRENCE TIBBETT'S ENGRAVED STERLING SILVER TRAY COMMEMORATING "25 YEARS AT THE MET". Sterling silver (.345) 8" diameter tray "charger" which the Metropolitan Opera of New York presented to one of its longest-performing stars, Lawrence Tibbett, for 25 years of service. Fashioned by Georg Jensen, silversmith, of New York. Slight tarnishing, else unused condition. **$200 – $300**



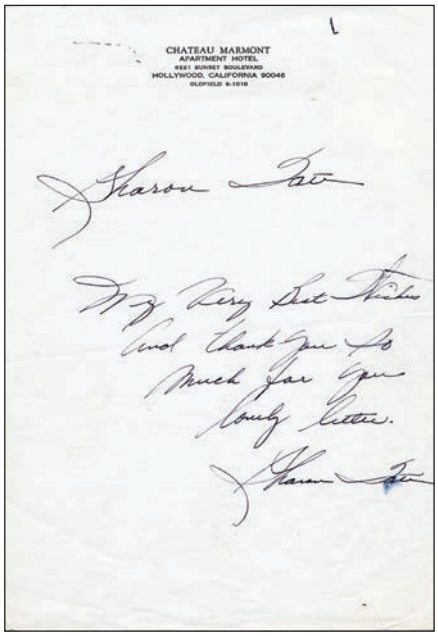
720. RICHARD AVEDON PORTRAIT OF KENNEDY FAMILY FOR FEBRUARY, 1961 ISSUE OF *LOOK* MAGAZINE. Gelatin silver semi-gloss borderless 7 ½ in. x 8 in. portrait on 4-ply mount board of Jackie, Caroline and President-Elect Jack Kennedy by Richard Avedon as published in the article, "An Informal Visit with Our New First Family," for the February 28, 1961 issue of *LOOK* magazine. The portrait personifies Jackie as supportive wife and loving mother, with JFK, fresh from a swim in the ocean. Jackie's sweater is discretely airbrushed to create contrast with background. Fine; with faint crease at upper right corner and album removal remnants on the verso. **$3,000 – $5,000**



721. RICHARD AVEDON PORTRAIT OF CAROLINE KENNEDY KISSING JOHN F. KENNEDY, JR. Gelatin silver semi-gloss borderless double-weight 12 ¾ in. x 14 ½ in. portrait of Caroline kissing John, Jr. by Richard Avedon as published in the article, "An Informal Visit with Our New First Family," for the February 28, 1961 issue of *LOOK* magazine. Extensive handwritten notations in black crayon on the verso including photographer credit. Very good; with 1 in. jagged tear at the left edge and stress creases from album removal. **$3,000 – $5,000**



722. Richard Avedon portrait of Caroline Kennedy kissing John F. Kennedy, Jr. Gelatin silver semi-gloss borderless double-weight 11 in. x 14 in. (image size 11 in. x 11 ¾ in.) of Caroline kissing John, Jr.'s foot by Richard Avedon as published in the article, "An Informal Visit with Our New First Family," for the February 28, 1961 issue of *LOOK* magazine. Tipped to 13 in. x 17 in. 8-ply mount board. LOOK magazine rubber stamp with handwritten notations in black crayon on the verso including, page appearance numbers. Fine; with waviness at right edge. Mount exhibits wear and handling. **$3,000 – $5,000**


CHATEAU MARMONT
APARTMENT HOTEL
8221 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA 90046
OLDFIELD 6-1010

Sharon Tate

My Very Best Wishes
and thank-you so
much for your
lovely letter.

Sharon Tate

723. Sharon Tate rare ALS on Chateau Marmont stationery. Sharon Tate hand-written thank you note in fountain pen, on 7" x 10" Chateau Marmont letterhead watermarked stationery. Technically signed by Tate twice, as she has written her name across top to create her own letterhead, and then signed at conclusion. Her words read "My Very Best Wishes and thank-you so Much for your lovely letter." Written during the two months of 1968 when Tate lived at Chateau Marmont with husband Roman Polanski. Virtually no personal artifacts exist from this enigmatic and unique film personality. Fine condition apart from minor ink smudge at "a" of "Tate" in lower signature. **$2,000 – $3,000**



724. Large unpublished archive of oversize double-weight photos (49+) of Stanley Kubrick with cast & crew during creation of *2001: A Space Odyssey*, attributed to Kubrick's own collection. (MGM, 1968) Gelatin-silver semi-gloss double-weight prints (48) ranging in size generally from 9" x 13" to 11" x 14", and (7) from 5" x 7" to 8" x 10", depicting director Stanley Kubrick and his cast and crew during production, on and off the set, of his 1968 epic film *2001: A Space Odyssey*. Virtually none of these images has ever been published or even seen by anyone since the time of the film's release, as this unique archive is attributed to having once been Kubrick's own which he buried away in storage. Nine (9) of the larger format prints depict Kubrick specifically or include him in the image, with the rest showing Keir Dullea, Gary Lockwood, and other critical cast and crew members at work, primarily in the ship cockpit, the pod bay, and most revealing, the vertical turntable set and special camera used for rotating effects. **$4,000 – $6,000**



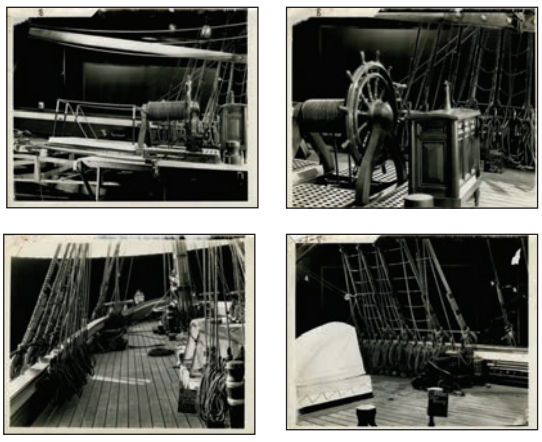
725. Large unpublished archive of (200+) 35mm negatives with contact sheets of Stanley Kubrick with cast & crew during creation of *2001: A Space Odyssey*, attributed to Kubrick's own collection. (MGM, 1968) Collection of (8) manila envelopes, each containing one processed roll of black & white 35mm film cut into strips for printing, accompanied by the printed contact sheet for enclosed roll. Images (more than 200 in all) range throughout the entire production process of Stanley Kubrick directing *2001: A Space Odyssey*. All but one of these combination negatives & contact sheets is focused almost entirely on Kubrick at work, with the last being special wide-format 70mm images of Dullea and Lockwood in the Pod bay. Virtually none of these images have ever been published or even seen by anyone since the time of the film's release, as this unique archive is attributed to having once been Kubrick's own which he buried away in storage. **$2,000 – $3,000**







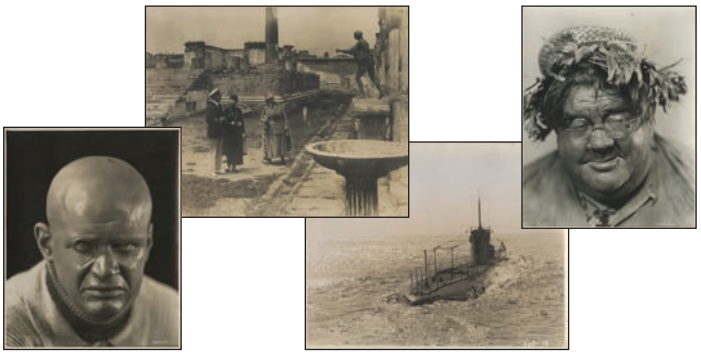
726. FILE OF INTERNATIONAL FILM AWARDS PRESENTED TO STANLEY KUBRICK PLUS RESEARCH CONTACTS FOR *2001:A SPACE ODYSSEY*, HOUSED IN ATTACHÉ ATTRIBUTED TO BE KUBRICK'S OWN. Simple black fiber-board attaché, 14" x 18" x 3", containing legal-size file folder labeled "AWARDS-PATHS GLORY" (sic). Among the contents of this attaché, attributed as having been once the property of Stanley Kubrick, are as follows: 1959 Locarno International Film Festival award naming Stanley Kubrick as "Best Director of a feature-length Film" for *Killer's Kiss*; (2) Finnish Film Journalists' Club awards to Kubrick for *Paths of Glory*; an award from Argentina's "Club Gente de Cine" naming *Paths of Glory* as "Best Picture of 1958"; and a sheaf of (68) legal-size mimeo pages which list in detail apparently every technical reference contact for Kubrick's research to make *2001:A Space Odyssey* as realistic as the technology of the time allowed. Many of the references are to N.A.S.A and U.S. military space and aeronautics divisions. **$1,000 – $1,500**



727. PRODUCTION SET STILLS AND BLUEPRINTS FROM *MUTINY ON THE BOUNTY*. (MGM, 1935) 6 gelatin silver glossy 8 in. x 10 in. production set stills from *Mutiny on the Bounty* featuring detailed shots of the Bounty's deck. Very good; with curling and paper loss from mounting removal at the upper corners. Includes original MGM art department blueprint for the Captain's cabin detail and elevation for prop construction. Measures 33in. x 37 ½ in. Approval signature in pencil. Folded. **$200 – $300**



728. *THE AMBUSHERS* PRODUCTION STILL BOOK. (Columbia, 1967) Production still book from The Ambushers featuring over 800 images, some on 8 in. x 10 in. contact sheets, some trimmed and affixed to 3-hole punch leaves with tape. Photographs were taken behind-the-scenes and on set of the production and feature many candid shots of Dean Martin as well as the the bevy of beauties that appear in the film including Senta Berger, Janice Rule, Beverly Adams and others. Production notations of dates and scenes written in pencil. **$300 – $500**



729. LOT OF PHOTOGRAPHS FROM THE GERMAN SILENT SUBMARINE ESPIONAGE FILM, *MARÉ NOSTRUM*. (Victorine Studios, 1925) Collection of 39 gelatin silver double-weight 8 in. x 10 in. (some trimmed) prints and six 4 ¾ in. x 6 ¾ in. prints depicting portraits of Alice Terry, Antonio Moreno and other principal cast members, candid behind-the-scenes moments on location in Rome and Spain from the filming of the Rex Ingram directed film, *Maré Nostrum*. Most with extensive pencil notations on the verso, with photographer credit *"Lachman,"* likely set-designer, Harry Lachman. **$200 – $300**



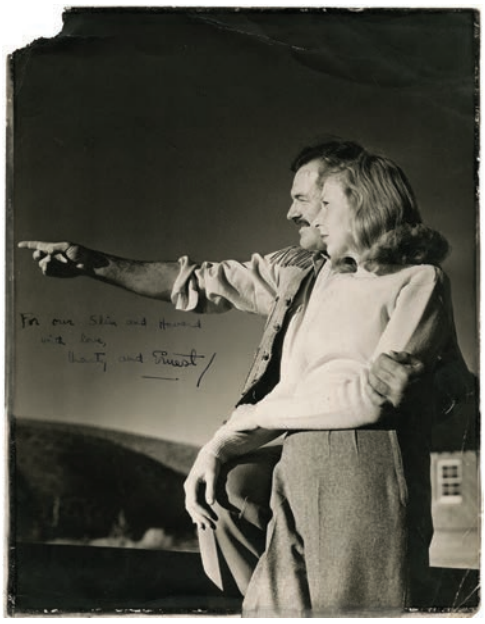
730. ACADEMY AWARD CERTIFICATE OF NOMINATION TO HOWARD HAWKS FOR DIRECTION OF *SERGEANT YORK*. Apart from an honorary Oscar in 1975 as "Master Filmmaker", this was Howard Hawks' only Academy nomination for best direction in his very long and very acclaimed career. *Sergeant York* earned Gary Cooper his first of just two Oscars for best actor. 10" x 11.5" certificate of nomination with Hawks' name and film title in hand calligraphy, with minor age-toning and slight tattering to margins. **$1,500 – $2,500**



731. Honorary Arizona Highway Patrol badge given Howard Hawks during filming of *Red River*. Howard Hawks spent several months in the hills, desert, and rivers of Arizona filming his epic Western *Red River* and received from the Arizona Highway Patrol this badge and special license as an honorary "Captain", with Hawks grimacing photo affixed. **$500 – $700**



732. Original 1933 artwork caricature of Howard Hawks by Matias Santoyo. Pencil, pen & ink, and watercolor on 9.5" x 12.75" illustration paper, being a caricature drawing of Howard Hawks by Matias Santoyo, who worked with Hawks as production illustrator on the 1934 film *Viva Villa!*. **$300 – $500**



733. Oversize vintage photograph of Ernest Hemingway and his wife, inscribed by Hemingway to Howard and Slim Hawks. Oversize vintage gelatin-silver double-weight matte print, 11" x 14", portrait of Ernest Hemingway and his wife Martha Gellhorn, stamped on verso "PRINTED BY THE CAMERA SHOP SUN VALLEY IDAHO NOV 1 1941". Hemingway inscribed the photo in fountain pen on recto, "For our Slim and Howard[Hawks] with love, Marty and Ernest". Print exhibits minor wear around margins from mount removal, and a 1" x 1.25" loss to upper left corner. From Howard Hawks' personal collection. **$1,500 – $2,500**



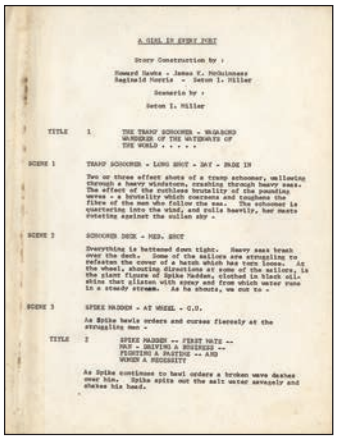
734. Howard Hawks' personal Keybook still set for the 1926 *Fig Leaves* with 50+ stills. (Fox Film Corp., 1926) From Howard Hawks' second directorial effort, and from his own personal collection, (50+) silver-bromide custom textured double-weight matte 7" x 9" prints covering all players and scenes from this time-travel fantasy romance. A previously unheralded title in the genre of fantasy film. Excellent condition throughout. **$300 – $500**



735. *Cradle Snatchers* collection of (50+) vintage stills from the personal archive of Howard Hawks. (Fox Film Corp., 1927) Vintage silver-bromide double-weight custom 8" x 10" matte prints (50+) from Howard Hawks personal archive. A most unusual flapper-age comedy from a popular Broadway play,(best remembered for being the first to use the term "Gay" as a specifically sexual connotation), which came back to stage years later as "Let's face It". Images include some lovely lingerie shots, plus classic flapper-era gowns including a young man in drag. Stills are in excellent condition. **$300 – $500**



736. *Fazil* collection of (50+) vintage stills from the personal archive of Howard Hawks. (Fox Film Corp., 1927) The tragic romance of a free-living, "modern" Western woman and an Arab prince who follows the ways of a devout Muslim. From the personal archive of the film's director Howard Hawks, this collection of (50+) vintage silver-bromide double-weight custom 8" x 10" textured matte prints, including numerous revealing, highly erotic images of barely-clad harem girls, plus portraits and scenes of stars Greta Nissen and Charles Farrell. **$300 – $500**



A GIRL IN EVERY PORT

Story Construction by :

Howard Hawks - James V. Nicholsonss
Reginald Morris - Seton I. Miller

Scenario by :

Seton I. Miller

TITLE 1 THE TRAMP SCHOONER - WARBORN WANDERER OF THE WATERWAYS OF THE WORLD - - - - -

SCENE 1 TRAMP SCHOONER - LONG SHOT - DAY - FADE IN

Two or three effect shots of a tramp schooner, wallowing through a heavy windstorm, creating through heavy seas. The effect of the ruthless brutality of the pounding waves - a brutality which coarsens and toughens the fibre of the men who follow the sea. The schooner is quartering into the wind, and rolls heavily, her masts rotating against the sullen sky -

SCENE 2 SCHOONER DECK - MED. SHOT

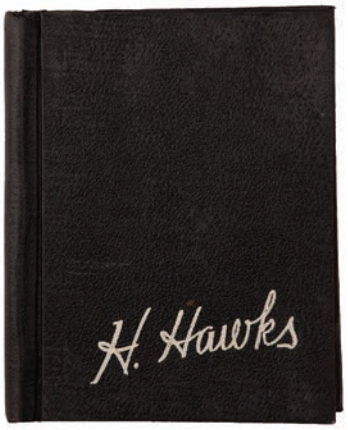
Everything is battened down tight. Heavy seas break over the deck. Some of the sailors are struggling to free when the corner of a hatch which has torn loose. At the sound of shouting directions at some of the sailors, in the stent figure of Spike Madden, clothed in black oil-skins that glisten with spray and from which water runs in a steady stream. As he shouts, we cut to -

SCENE 3 SPIKE MADDEN - AT WHEEL - C.U.

As Spike bawls orders and curses fiercely at the struggling men -

TITLE 2 SPIKE MADDEN -- FIRST MATE -- MAN - DRIVING A BUSINESS -- FIGHTING A PASTIME -- AND WOMEN A NECESSITY

As Spike continues to bawl orders a broken wave dashes over him. Spike spits out the salt water savagely and shakes his head.



737. ORIGINAL HAND-TYPED SCRIPT FOR THE 1928 *A GIRL IN EVERY PORT* IN HOWARD HAWKS PERSONAL BINDER. (Fox Film Corp., 1928) Hand-typed 74pp manuscript original by Howard Hawks and three others for *A Girl in Every Port*. Best remembered now for being the particular appearance of Louise Brooks which caught the attention of G.W. Pabst, who brought her to Germany for her two greatest films, sabotaging her future in Hollywood in the process. From Howard Hawks personal archive, bound in his signature–embossed binder. **$300 – $500**



738. LOUISE BROOKS VINTAGE CUSTOM-PRINT PORTRAIT FOR *A GIRL IN EVERY PORT* FROM HOWARD HAWKS' PERSONAL COLLECTION. (Fox Film Corp., 1928) Louise Brooks frontal close portrait with gaze forward, custom textured, deckle-edge silver bromide double-weight matte 7" x 9" print from Howard Hawks' personal archive. Very Fine. **$400 – $600**



739. LOUISE BROOKS VINTAGE CUSTOM-PRINT PORTRAIT FOR *A GIRL IN EVERY PORT* FROM HOWARD HAWKS' PERSONAL COLLECTION. (Fox Film Corp., 1928) Louise Brooks frontal medium portrait with gaze forward, custom textured, deckle-edge silver bromide double-weight matte 7" x 9" print from Howard Hawks' personal archive. Very Fine. **$400 – $600**



740. LOUISE BROOKS VINTAGE CUSTOM-PRINT PORTRAIT FOR *A GIRL IN EVERY PORT* FROM HOWARD HAWKS' PERSONAL COLLECTION. (Fox Film Corp., 1928) Louise Brooks frontal close portrait with gaze to left, custom textured, deckle-edge silver bromide double-weight matte 7" x 9" print from Howard Hawks' personal archive. Very Fine. **$400 – $600**



741. LOUISE BROOKS AND ROBERT ARMSTRONG VINTAGE CUSTOM-PRINT SCENE STILL FOR *A GIRL IN EVERY PORT* FROM HOWARD HAWKS' PERSONAL COLLECTION. (Fox Film Corp., 1928) Louise Brooks and Robert Armstrong medium-shot scene still, custom textured, deckle-edge silver bromide double-weight matte 7" x 9" print from Howard Hawks' personal archive. Very Fine. **$400 – $600**



742. LOUISE BROOKS AND ROBERT ARMSTRONG VINTAGE CUSTOM-PRINT SCENE STILL FOR *A GIRL IN EVERY PORT* FROM HOWARD HAWKS' PERSONAL COLLECTION. (Fox Film Corp., 1928) Louise Brooks and Robert Armstrong medium-shot scene still, custom textured, deckle-edge silver bromide double-weight matte 7" x 9" print from Howard Hawks' personal archive. Very Fine. **$400 – $600**



743. Louise Brooks and Robert Armstrong vintage custom-print scene still for *A Girl in Every Port* from Howard Hawks' personal collection. (Fox Film Corp., 1928) Louise Brooks and Robert Armstrong medium-shot scene still, custom textured, deckle-edge silver bromide double-weight matte 7" x 9" print from Howard Hawks' personal archive. Very Fine. **$400 – $600**





744. Louise Brooks and Robert Armstrong pair of vintage custom-print scene stills for *A Girl in Every Port* from Howard Hawks' personal collection. (Fox Film Corp., 1928) Louise Brooks and Robert Armstrong medium-shot scene stills (2), Brooks in sheer dress and flapper hat; custom textured, deckle-edge silver bromide double-weight matte 7" x 9" prints from Howard Hawks' personal archive. Very Fine. **$400 – $600**





745. Louise Brooks pair of vintage custom-print scene stills for *A Girl in Every Port* from Howard Hawks' personal collection. (Fox Film Corp., 1928) Louise Brooks scene stills (2), Brooks in circus costume; custom textured, deckle-edge silver bromide double-weight matte 7" x 9" prints from Howard Hawks' personal archive. Very Fine. **$400 – $600**





746. Louise Brooks pair of vintage custom-print scene stills for *A Girl in Every Port* from Howard Hawks' personal collection. (Fox Film Corp., 1928) Louise Brooks scene stills (2), Brooks in circus costume; custom textured, deckle-edge silver bromide double-weight matte 7" x 9" prints from Howard Hawks' personal archive. Very Fine. **$400 – $600**







747. Louise Brooks and Robert Armstrong trio of vintage custom-print scene stills for *A Girl in Every Port* from Howard Hawks' personal collection. (Fox Film Corp., 1928) Louise Brooks scene stills (3), Brooks in sheer dress and flapper hat; custom textured, deckle-edge silver bromide double-weight matte 7" x 9" prints from Howard Hawks' personal archive. Very Fine. **$400 – $600**





748. Louise Brooks and Robert Armstrong pair of vintage custom-print scene stills for *A Girl in Every Port* from Howard Hawks' personal collection. (Fox Film Corp., 1928) Louise Brooks scene stills (2), Brooks in long-sleeve dress and scarf; custom textured, deckle-edge silver bromide double-weight matte 7" x 9" prints from Howard Hawks' personal archive. Very Fine. **$400 – $600**





749. LOUISE BROOKS AND ROBERT ARMSTRONG PAIR OF VINTAGE CUSTOM-PRINT SCENE STILLS FOR *A GIRL IN EVERY PORT* FROM HOWARD HAWKS' PERSONAL COLLECTION. (Fox Film Corp., 1928) Louise Brooks scene stills (2), Brooks in long-sleeve dress; custom textured, deckle-edge silver bromide double-weight matte 7" x 9" prints from Howard Hawks' personal archive. Very Fine. **$400 – $600**





750. LOUISE BROOKS AND VICTOR MCLAGLEN PAIR OF VINTAGE CUSTOM-PRINT SCENE STILLS FOR *A GIRL IN EVERY PORT* FROM HOWARD HAWKS' PERSONAL COLLECTION. (Fox Film Corp., 1928) Louise Brooks and Victor McLaglen scene stills (2), custom textured, deckle-edge silver bromide double-weight matte 7" x 9" prints from Howard Hawks' personal archive. Very Fine. **$400 – $600**





751. LOUISE BROOKS AND VICTOR MCLAGLEN PAIR OF VINTAGE CUSTOM-PRINT SCENE STILLS FOR *A GIRL IN EVERY PORT* FROM HOWARD HAWKS' PERSONAL COLLECTION. (Fox Film Corp., 1928) Louise Brooks and Victor McLaglen scene stills (2), custom textured, deckle-edge silver bromide double-weight matte 7" x 9" prints from Howard Hawks' personal archive. Very Fine. **$400 – $600**



752. HOWARD HAWKS' PERSONAL KEYBOOK STILL SET (MINUS LOUISE BROOKS IMAGES) FOR THE 1928 *A GIRL IN EVERY PORT* WITH 100+ STILLS. (Fox Film Corp., 1928) This keybook set of over (100) custom textured, deckle-edge silver bromide double-weight matte 7" x 9" prints from Howard Hawks' personal archive is loaded with images not only of the boys and their travels, but of far greater interest are dozens of exceptional and often surprisingly sexy portraits and scenes of the girls around the world, including (11) of Myrna Loy as an Asian temptress, plus Sally Rand, Maria Alba, and too many others to list here. Please note, the Louise Brooks images are offered separately elsewhere in this auction. **$600 – $900**



753. *TRENT'S LAST CASE* COLLECTION OF (50+) VINTAGE STILLS FROM THE PERSONAL ARCHIVE OF HOWARD HAWKS. (Fox Film Corp., 1929) One of the final Hollywood silent films, apparently due to a rights issue which caused director Howard Hawks to "have a little fun" with its production, having legendary silent comedian Raymond Griffith play the written-as-serious lead as a comedy. From Hawks' personal archive comes this collection of (50+) vintage silver-bromide double-weight custom 8" x 10" matte prints in what may be the only extant reference to this otherwise forgotten film. **$300 – $500**



754. HOWARD HAWKS' PERSONAL KEYBOOK STILL SET FOR *THE CROWD ROARS* WITH 100+ STILLS. (Warner Bros., 1932) Gelatin-silver vintage 8"x 10" glossy prints with keybook tab attached, (100+) images covering all key players (James Cagney, Joan Blondell, Ann Dvorak, etc.) and aspects of this Pre-Code automobile racing drama. From director Howard Hawks' personal collection. Note this entire body of stills has significant curling at untabbed margin, though most stills remain in otherwise Very Fine condition. **$400 – $600**







755. Howard Hawks' personal Keybook still set for the 1932 *Scarface* with 200+ stills, in Hawks' gilt-embossed binder. (United Artists, 1932) The gangster film which set the mark for all others to follow it, an exciting film that holds up to this very day and is one of the true masterpieces of the illustrious career of director Howard Hawks. From his personal archive comes this monumental original keybook in Hawks' personalized binder of over (200) gelatin-silver vintage 8" x 10" glossy prints, mounted to the display album pages back to back (which has caused some waving from adhesive shrinkage, but stills themselves are in generally Fine condition). Every conceivable aspect of the film is represented here, including previously unseen exceptional portraits of Paul Muni in character, plus an assortment of sexy Pre-Code images of the women in the film, Ann Dvorak and Karen Morley. The majority of images in the keybook include Muni and key scenes, occasionally including co-stars Boris Karloff and George Raft, not primarily set scenes or continuity shots as is often the case with keybooks. (Condition note: binder has long ago lost its posts and is secured with wire, and a handful of stills are loose.) **$1,000 – $1,500**









756. *Tiger Shark* collection of (50+) vintage keybook stills from the personal archive of Howard Hawks. (First National Pictures, 1932) Original keybook (missing front cover) from Howard Hawks personal archive, containing (50+) vintage gelatin-silver 8" x 10" prints, with keybook tab attached. *Tiger Shark* is historically credited as being the first of a long series of remakes, merely substituting a Bengal tiger or some other beast for the tiger shark here. Comprehensive range of portraits of stars Edward G. Robinson, Zita Johann (of *The Mummy* fame) and Richard Arlen, plus dramatic fishing action scenes. **$300 – $500**



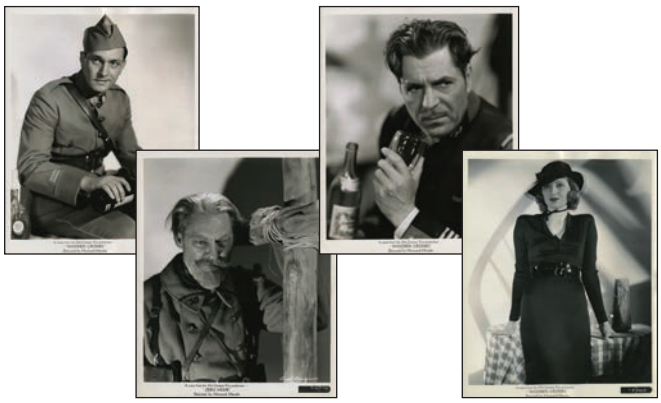
757. *Today We Live* collection of (45+) vintage stills from the personal archive of Howard Hawks. (MGM, 1933) The first of many collaborations between director Howard Hawks and novelist/ screenwriter William Faulkner, this one from Faulkner's own novel; story has an interesting Pre-Code element of childhood sweethearts Joan Crawford and Robert Young growing up to live "in sin", and being challenged by suitor Gary Cooper. Best remembered now as being the vehicle which brought Crawford together with Franchot Tone, with whom sparks flew and marriage soon followed. From Hawks' personal archive a collection of (45+) vintage silver-bromide double-weight custom 8" x 10" matte prints plus (1) 11" x 14" matte print. Includes numerous portraits and scenes of Crawford alone and with her costars, many of which have never appeared in print or on the collector's market for sale. **$300 – $500**



758. ***TWENTIETH CENTURY*** **COLLECTION OF (100+) VINTAGE STILLS FROM THE PERSONAL ARCHIVE OF HOWARD HAWKS.** (Columbia, 1934) From Howard Hawks' personal archive, this totally comprehensive collection of vintage silver-bromide double-weight custom 7.5" x 9.5" and 8" x 10" matte prints (100+) most of which have never appeared before in print or for sale on the collector's market. Not just a handful, but dozens of sexy revealing portraits of Carole Lombard in her absolute prime, many with John Barrymore nearing the end of his own prime, plus all the great comedic moments from the story. Without question this is almost certainly the largest and most comprehensive archive of original material for this exceptional film. **$600 – $900**



759. ***BARBARY COAST*** **COLLECTION OF (100+) VINTAGE STILLS FROM THE PERSONAL ARCHIVE OF HOWARD HAWKS.** (United Artists, 1935) From Howard Hawks personal archive comes this keybook in Hawks' personalized, gilt-embossed leather binder, containing (100+) vintage silver-bromide double-weight custom 8" x 10" matte prints, which have thankfully all come loose from their pages, leaving only adhesive residue on verso without damage to front. A completely comprehensive range of images documenting the entire film storyline. **$300 – $500**



760. ***ROAD TO GLORY*** **COLLECTION OF (90+) VINTAGE STILLS FROM THE PERSONAL ARCHIVE OF HOWARD HAWKS.** (20th Century-Fox, 1936) This film is a remake of the critically acclaimed 1932 anti-war French classic, *Wooden Crosses*, hence the use of the same as a working title on some of these stills for Howard Hawks' 1936 version. **$300 – $500**



761. ***CEILING ZERO*** **COLLECTION OF (120+) VINTAGE STILLS FROM THE PERSONAL ARCHIVE OF HOWARD HAWKS.** (Warner Bros., 1936) From Hawks' personal archive come (120+) gelatin-silver 8" x 10" prints which document every aspect and character in this aviation drama, which stars James Cagney, Pat O'Brien, and June Travis. **$300 – $500**



762. HOWARD HAWKS' PERSONAL KEYBOOK STILL SET FOR *BRINGING UP BABY* WITH 100+ STILLS, IN HAWKS' GILT-EMBOSSED BINDER. (RKO, 1938) Vintage silver-bromide double-weight custom 8" x 10" matte prints (100+) sitting loose within Hawks' personalized, gilt-embossed leather binder. An extraordinary range of portraits, scenes, and production shots, many of which have never appeared in published form or for sale on the collectors' market. Simply breathtaking in its comprehensive coverage of one of the greatest and most enjoyable films of Hollywood history. *Bringing Up Baby* was remade 34 years later by Hawks' greatest fan, Peter Bogdanovich, as *What's Up, Doc?*. Prints are nearly all in excellent condition. **$1,000 – $1,500**



763. Howard Hawks' personal Keybook still set for *Only Angels Have Wings* with 80+ stills, in Hawks' gilt-embossed binder. (Columbia, 1939) Stars Cary Grant, Rita Hayworth, and Jean Arthur are voluminously illustrated here, along with other cast members and the aviation aspects of the film. Silver-bromide custom double-weight matte 7" x 9" prints (80+) of which the majority are mounted to black scrapbook pages, back-to-back, contained within Hawks' personalized gilt-embossed leather album. **$600 – $900**



764. Howard Hawks' personal Keybook still set for *His Girl Friday* with 60+ stills. (Columbia, 1940) Silver-bromide custom 7" x 9" double-weight matte prints (60+) from Howard Hawks' personal archive, for one of the great classic "Screwball Comedies", one of several signature genres for Hawks. All stills are stamped on verso by either Irving Lippman or Whitey Schafer, and are in excellent condition overall. **$600 – $900**



765. *Ball of Fire* collection of (140+) vintagestills from the personal archive of Howard Hawks. (RKO, 1941) Gelatin-silver 8" x 10" prints (140+) cover every conceivable aspect of this wonderful film, which is based loosely on *Snow White and the Seven Dwarfs*. From the personal archive of Howard Hawks, and nearly all stills are in excellent condition. **$600 – $900**



766. Howard Hawks' personal Keybook still set for *Sergeant York* with 40+ stills, in Hawks' gilt-embossed binder. (Warner Bros., 1941) From Howard Hawks' personal archive, the original keybook in personalized gilt-embossed leather (with film title misspelled) containing over (40) silver-bromide custom 7.5" x 9.5" matte prints by Mac Julian, each having come loose from page mounting with little or no damage to verso. Keybook contains an even assortment of portraits and scenes including Gary Cooper, Walter Brennan, and Joan Leslie. **$400 – $600**



767. Howard Hawks' personal Keybook still set for *Air Force* with 100+ stills. (Warner Bros., 1943) Gelatin-silver custom double-weight 8" x 10" matte prints (100+) depict every conceivable aspect of the WWII aviation film *Air Force* including portraits of stars John Garfield and others, action and battle scenes, and a number of images showing director Howard Hawks at work. From Hawks' personal archive, and in excellent condition overall. Virtually all stills are stamped on verso by Schuyler Crail. **$600 – $900**



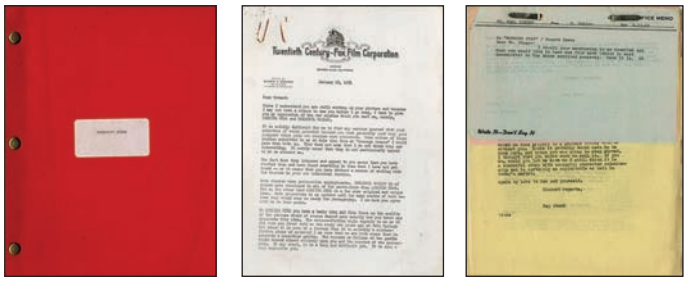
768. *Corvette K-225* collection of (40+) vintage stills from the personal archive of Howard Hawks. (Universal Pictures, 1943) From Hawks' personal archive a collection of (40+) vintage silver-bromide double-weight custom 8" x 10" matte prints, some with credit stamp by Milton Gold. Among the numerous and varied dramatic sea-battle scenes with Lt. Commander Randolph Scott at the helm are a handful of images of the film debut of sweet and sultry Noir good-girl Ella Raines. **$300 – $500**



769. HOWARD HAWKS' PERSONAL ARCHIVE OF (8) CUSTOM-PRINT VINTAGE STILLS FOR *THE BIG SLEEP*. (Warner Bros., 1946) Gelatin-silver custom double-weight matte (7) and single-weight glossy (1) prints approx. 8" x 10", most stamped on verso by Lloyd Maclean, of Bogart with co-stars Martha Vickers, Elisha Cook Jr., and Bob Steele. From Howard Hawks' personal archive, in excellent condition. **$300 – $500**



770. HOWARD HAWKS' PERSONAL KEYBOOK STILL SET FOR *RED RIVER* WITH 80+ STILLS. (United Artists, 1948) Gelatin-silver 7" x 9" glossy prints (80+) with keybook linen-backing and 2" tabbing, enclosed in cloth-board binder, plus (7) custom matte prints 7.5"x 9.5" and 8" x 10" loose in front, all from Howard Hawks' personal archive. This is the "portrait" keybook filled with exceptional portraits specifically of stars John Wayne, Montgomery Clift, Joanne Dru, Walter Brennan, and John Ireland, and loose stills are scenes. **$800 – $1,200**



771. UNPRODUCED SCRIPT FOR SCIENCE-FICTION STORY *MORNING STAR* WITH ARCHIVE OF ORIGINAL CORRESPONDENCE CONCERNING HOWARD HAWKS' EFFORTS TO BRING IT TO THE SCREEN. From early 1948, after its appearance in Saturday Evening Post, through 1968, Howard Hawks pursued a science-fiction love story entitled "Morning Star", concerning visitation to Earth by a uniquely beautiful female from Venus who needs strong strapping earthmen for reproductive purposes. From Howard Hawks personal archive comes the file of correspondences concerning acquisition of the property and attempts to produce it, including a complete 64pp script by Robert Spencer Carr, which appears to have been printed in the 1960's. . **$300 – $500**



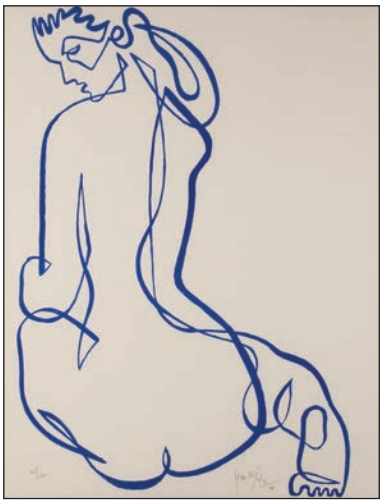
772. HOWARD HAWKS' PERSONAL STILL PHOTOS, (1) EACH FROM *MONKEY BUSINESS* AND *RIO BRAVO*, AND (2) FROM *DAWN PATROL*. (20th Century-Fox, 1952; Warner Bros., 1959; First National Pictures, 1930) Small selection of Howard Hawks' personally archived film stills. Image from *Monkey Business* shows Hawks at work directing Marilyn Monroe and George "Foghorn" Winslow, and is in Near-Fine condition. Other three are chipped and handled, Good only. **$300 – $500**



773. COLLECTION OF (9) CA. 1880 CURRIER AND IVES AND BOXING PRINTS FROM THE HOME OF HOWARD HAWKS. Original vintage colored engravings (9) ranging from 12" x 16" to 14" x 19" from two different printers; Currier and Ives includes: "The Darktown Slide" (1884), "The Darktown Glide" (1884), "Laying Back,- Stiff for a Brush" (1878), "Hung Up,- With the Starch Out" (1878), "A Corinthian Race/ A High Toned Start" (1883), "A Corinthian Race/ A Low Toned Finish" (1883); from John W. Barnett: "The Noble Art" #1, 2, and 3, by G. Bridgeman, 1882, a boxing series. Condition varies significantly with mat burns and foxing, though images and colors are attractive and largely unmolested. From the home and collection of director Howard Hawks. **$300 – $500**



774. *THE PROFESSIONALS: HOWARD HAWKS TALKS TO PETER BOGDANOVITCH* (SIC) ORIGINAL 16MM PRINT OF CA. 1970 BBC-TV DOCUMENTARY FROM HAWKS' PERSONAL COLLECTION. (BBC-TV, Ca. 1970) One hour black and white TV special of Peter Bogdanovich interviewing Howard Hawks, who was a fundamental creative influence on Bogdanovich's own directing career. Appears to be an original print, 16mm on one 14" reel, obtained by Hawks from the BBC in England, and from his personal collection. **$500 – $700**



775. Jean Negulesco 1971 signed limited serigraph of Female Nude, from Howard Hawks' Palm Springs home. Noted director Jean Negulesco (*How to Marry a Millionaire, Johnny Belinda,* etc.) began and ended his working career as a fine artist. Monochrome serigraph on archival paper of a nude female figure, very much in the style of Matisse, signed by Negulesco and dated 1971, #45 of 200 prints. From the Palm Springs home of director Howard Hawks. **$500 – $700**



776. Philippe Henri Noyer original 1954 oil on canvas of young nude girl, from the Beverly Hills home of Groucho Marx. Philippe Henri Noyer (b. 1917, Lyon, France) began to establish a niche in the Paris art scene of the late 1940's, but was catapulted to a lasting importance in the international art world when Robert Goldstein, then president of 20th Century-Fox, bought and distributed 20 among his Hollywood friends and associates; Noyer portraits then became in high demand. This oil on canvas of a nude adolescent girl is dated by Noyer 8-2-54, and became the prized property of Groucho Marx, whose home it graced for decades. **$600 – $900**



777. Caricature prints collection, (30) total, commemorating *You Bet Your Life* radio program from the home of Groucho Marx. (ABC, CBS, & NBC Radio, 1947-50) Vintage 8" x 10" photographic prints (30) of original caricature art which commemorate individual episodes of Groucho Marx's radio program, *You Bet Your Life*. Mounted in simple wood and glass frames, these prints hung for decades in the halls of Marx's Beverly Hills home, and were his personal possessions. **$200 – $300**



778. Custom-made bar tray presented to Groucho Marx by NBC at conclusion of his television show *You Bet Your Life*. (FilmCraft Productions, 1950-61) Professionally hand-crafted, custom drink tray commissioned by FilmCraft and NBC for presentation to Groucho Marx upon conclusion of his television show *You Bet Your Life*. Artist "JG" cast into this heavy Bakelite-type material caricatures of Groucho and his self-styled dangling bird from the show. From Groucho Marx's personal collection. **$300 – $500**





779. Needlepoint pillow hand-crafted by Eden Marx for her husband Groucho, together with vintage oversize print of Groucho's hand with cigar. Eden Hartford was just 20 years old when she married 63-year old Groucho Marx, and one of the testaments of her affection for him is this hand-crafted 6" x 7" needlepoint pillow of Groucho's iconic caricature with cigar, with Eden's name and the cigar tip embroidered in red. From the Marx family collection. Also in this lot, a vintage gelatin-silver oversize single-weight print of Groucho's hand in closeup with cigar, with minor tattering around margins. **$300 – $500**









780. *Land of the Pharaohs* collection of (400+) vintage stills from the personal archive of Howard Hawks. (Warner Bros., 1955) From Howard Hawks' personal archive, a monumental collection of (400+) vintage gelatin-silver 8" x 10" prints documenting every aspect of this epic film, including scenes and portraits of stars Joan Collins and Jack Hawkins, plus countless production shots. **$400 – $600**



781. *LAND OF THE PHARAOHS* COLLECTION OF (150+) VINTAGE STILLS OF HOWARD HAWKS AND CREW IN PRODUCTION, FROM HAWKS' PERSONAL ARCHIVE. (Warner Bros., 1955) From Howard Hawks' personal archive, a monumental collection of (150+) vintage gelatin-silver 7" x 9" and 8" x 10" prints documenting Hawks at work on location through the entire filming process of *Land of the Pharaohs*. **$300 – $500**



782. *LAND OF THE PHARAOHS* COLLECTION OF (150+) VINTAGE OVERSIZE PHOTOS BY MAGNUM PHOTOGRAPHERS ERNST HAAS AND DAVID SEYMOUR. (Warner Bros., 1955) From Hawks' personal archive comes this massive collection (150+) of oversize (8" x 12" to 9" x 14") gelatin-silver double-weight semi-gloss prints, each stamped by Ernst Haas or David Seymour, each one of a quality to stand alone as an artistic work. Must be viewed in person to appreciate the range and significance of the work. **$600 – $900**



783. ROBERT CAPA OVERSIZE PHOTOS OF WILLIAM FAULKNER WITH HOWARD HAWKS AND HARRY KURNITZ IN SWITZERLAND, PLANNING *LAND OF THE PHARAOHS*. (Magnum Press Agency, 1955) Robert Capa was one of several noted international photo-journalists chosen to document the entire creative process of Howard Hawks' epic of Egypt, *Land of the Pharaohs*. Featured in these oversize 8" x 12" gelatin-silver double-weight semi-gloss prints, all stamped by Capa, are (4) contemplative portraits of William Faulkner; (1) of Faulkner in conversation with Hawks and co-writer Harry Kurnitz, and (2) studies of Kurnitz alone, all shot in Switzerland during the initial script planning session. Each of these portraits bears significant artistic significance. **$300 – $500**



784. FRANK STANLEY OVERSIZE PHOTOS (8) DOCUMENTING WILDLIFE AND BIG-GAME HUNTING ON LOCATION WITH HOWARD HAWKS FOR *HATARI!* . (Paramount, 1962) While on location to film *Hatari!*, Howard Hawks had photographer Frank Stanley document African wildlife, and members of cast and crew engaging in big-game trophy hunting. Included are (8) approx. 11" x 13" prints of (5) different images, some stamped "Processed by Malde Camera Co., Tanganyika" and hand-credited to Stanley. **$200 – $300**



785. COLLECTION OF SEVEN SET-CONTINUITY STILLS FROM *MAD LOVE*. (MGM, 1935) Seven (7) gelatin silver glossy 8 in. x 10 in. prints documenting the interior sets of the theatre for the Karl Freund-directed film, *Mad Love*, starring Peter Lorre as the insane surgeon, "Doctor Gogol." Each photograph bears the MGM Art Dept. blindstamp as well as the production code number *842* in black grease pencil at the top left corners. **$200 – $300**



786. LUCILLE BALL'S PERSONAL OVERSIZE COLOR SCENE STILL OF LUCY AND ROBERT PRESTON FROM *MAME*. (Warner Bros., 1974) Color 10 ½ in. x 13 in. print of Lucille Ball as "Mame Dennis" and Robert Preston as "Beauregard Jackson Pickett Burnside" dancing on the lawn from a scene in the film. Housed in the original velvet-tremmed 14 in. x 17 in. wooden frame. The picture originally hung in Lucy's dressing room at Universal Studios circa 1974 and later hung in her home. Includes a reference image of the photo hanging in Lucy's home. **$300 – $500**



787. Lon Chaney camera negative from *Laugh, Clown, Laugh* by Bert Longworth. (MGM, 1927) Black and white 8 in. x 10 in. camera negative on nitrate film of Lon Chaney from *Laugh, Clown, Laugh* by Bert Longworth; with *Feb 6 28 AD STL. 69.* stamped and *246* in india ink on the border and *MGMP-799* in india ink. Fine; with three missing corner tips. **$1,000 – $1,500**



788. Lon Chaney camera negative from *The Unknown* by Ruth Harriet Louise. (MGM, 1927) Black and white 8 in. x 10 in. camera negative on nitrate film of Lon Chaney from *The Unknown* by Ruth Harriet Louise; with *Mar 2 28* stamped and *305 173* in india ink on the border and *Lon Chaney – Metro-Goldwyn-Mayer MGM-7272* in india ink. Fine; with mounting holes at corner tips and smudges at the borders. **$2,000 – $3,000**



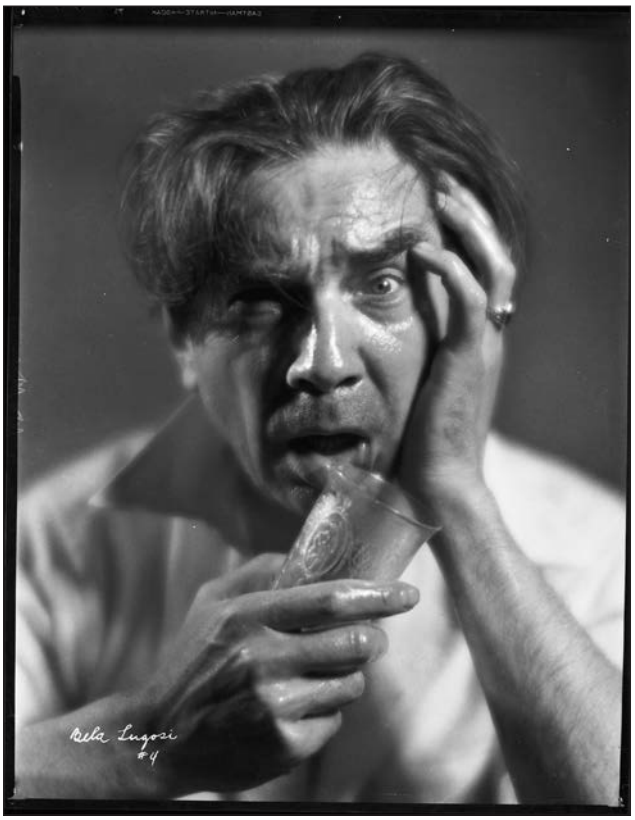
789. Lon Chaney camera negative from *The Unknown* by Ruth Harriet Louise. (MGM, 1927) Black and white 8 in. x 10 in. camera negative on nitrate film of Lon Chaney from *The Unknown* by Ruth Harriet Louise; with *Feb 8 27 305* stamped and *792* in india ink on the border and *305-8* in india ink. Very fine; with silvering at the upper corners and mounting holes at corner tips. **$1,000 – $1,500**



790. Lon Chaney camera negative from *The Unknown* by Ruth Harriet Louise. (MGM, 1927) Black and white 8 in. x 10 in. camera negative on nitrate film of Lon Chaney as "Alonzo the Armless" and Cojo, the dwarf, from *The Unknown* by Ruth Harriet Louise; with *Feb 17 27 305* stamped and *1637* in india ink on the border and *305-4* in india ink. Fine; with silvering and smudges at the borders and mounting paper remnants. **$1,000 – $1,500**



791. BELA LUGOSI CAMERA NEGATIVE. Black and white 8 in. x 10 in. camera negative on nitrate film of Bela Lugosi; with *Bela Lugosi #8 C P Corp* in india ink and retouching. Fine; with handling, mounting paper remnants at the borders and mounting holes at the corner tips. **$2,000 – $3,000**



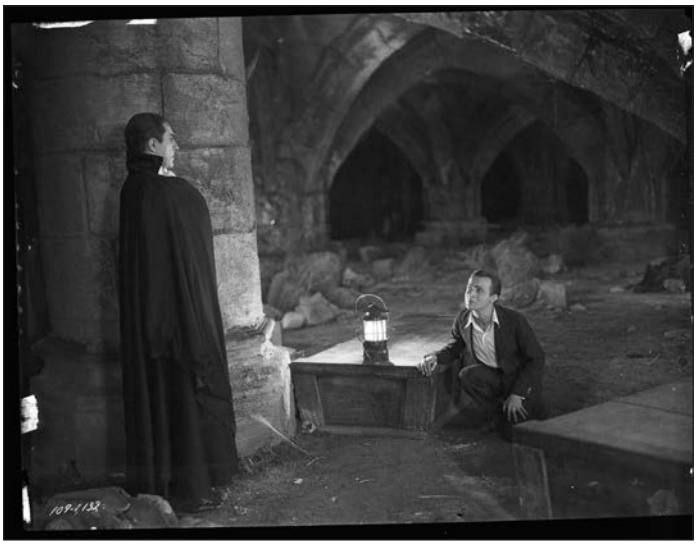
793. BELA LUGOSI CAMERA NEGATIVE. Black and white 8 in. x 10 in. camera negative on nitrate film of Bela Lugosi; with *Bela Lugosi #4* in india ink. Fine; with handling and mounting holes at the corner tips. **$2,000 – $3,000**



792. BELA LUGOSI CAMERA NEGATIVE. Black and white 8 in. x 10 in. camera negative on nitrate film of Bela Lugosi; with *Bela Lugosi #1* in india ink. Fine; with handling, mounting paper remnants at the borders and mounting holes at the corner tips. **$2,000 – $3,000**



794. BELA LUGOSI CAMERA NEGATIVE FROM *DRACULA* BY ROMAN FREULICH. (Universal, 1931) Black and white 8 in. x 10 in. camera negative on nitrate film of Bela Lugosi as "Count Dracula" from *Dracula* by Roman Freulich; with *109-180* in india ink. Fine. **$4,000 – $6,000**



795. Bela Lugosi camera negative from *Dracula* by Roman Freulich. (Universal, 1931) Black and white 8 in. x 10 in. camera negative on nitrate film of Bela Lugosi as "Count Dracula" from *Dracula* by Roman Freulich; with *109-1132* in india ink. Very good; with smudges on the emulsion and handling. **$3,000 – $5,000**



797. Boris Karloff camera negative from *Frankenstein* by Jack Freulich. (Universal, 1931) Black and white 8 in. x 10 in. camera negative on nitrate film of Boris Karloff as "The Monster" with Little Maria from *Frankenstein* by Jack Freulich; with *310-1-95* in india ink. Fine; with tiny emulsion scuffs and mounting paper remnants at the borders. One of the best-known scenes from the film. **$4,000 – $6,000**



796. Bela Lugosi camera negative from *Dracula* by Roman Freulich. (Universal, 1931) Black and white 8 in. x 10 in. camera negative on nitrate film of Bela Lugosi as "Count Dracula" from *Dracula* by Roman Freulich; with *109-134* in india ink. Fine; with ½ in. scuff to emulsion and red blocking tape remnants at the borders. **$2,000 – $3,000**



798. Boris Karloff camera negative from *Frankenstein* by Jack Freulich. (Universal, 1931) Black and white 8 in. x 10 in. camera negative on nitrate film of Boris Karloff as "The Monster" after throwing Little Maria in the water from *Frankenstein* by Jack Freulich; with *310-1-98* in india ink. Fine; with tiny emulsion scuffs and mounting paper remnants at the right border. One of the best-known scenes from the film. **$4,000 – $6,000**



799. BORIS KARLOFF CAMERA NEGATIVE FROM *FRANKENSTEIN* BY JACK FREULICH. (Universal, 1931) Black and white 8 in. x 10 in. camera negative on nitrate film of Boris Karloff as "The Monster" trapped beneath a beam from *Frankenstein* by Jack Freulich; with *310-1-105* in india ink. Very good; with tiny emulsion scuff and cropping tape remnants at the borders. **$4,000 – $6,000**



800. BORIS KARLOFF CAMERA NEGATIVE FROM *FRANKENSTEIN* BY JACK FREULICH. (Universal, 1931) Black and white 8 in. x 10 in. camera negative on nitrate film of Boris Karloff as "The Monster" with Colin Clive and Dwight Frye from *Frankenstein* by Jack Freulich; with *310-1-63* in india ink. Very good; with scuffs and mounting paper remnants at the borders. **$4,000 – $6,000**



801. BORIS KARLOFF CAMERA NEGATIVE FROM *FRANKENSTEIN* BY JACK FREULICH. (Universal, 1931) Black and white 8 in. x 10 in. camera negative on nitrate film of Boris Karloff as "The Monster" from *Frankenstein* by Jack Freulich; with *310-1-54* in india ink. Very good; with smudges and lower left border trimmed. **$4,000 – $6,000**



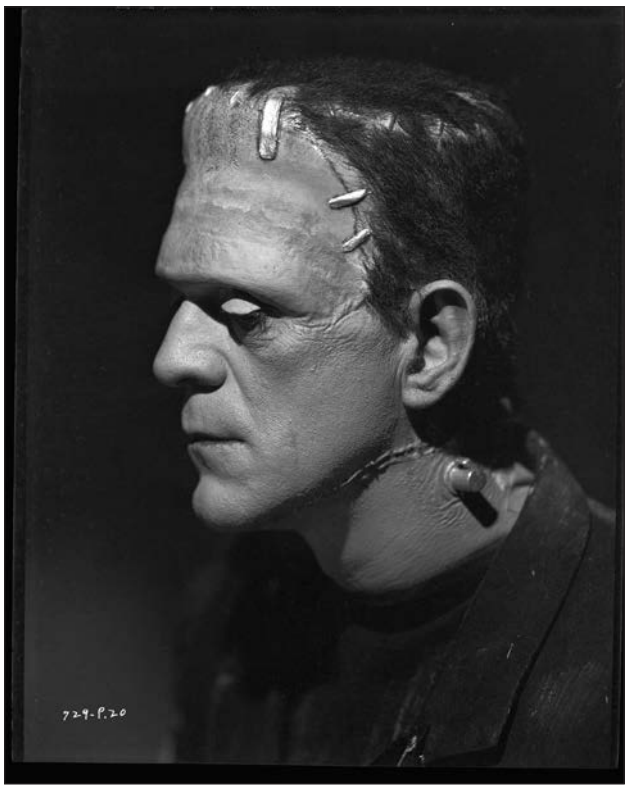
802. *THE SON OF KONG* CAMERA NEGATIVE BY GASTON LONGET. (RKO, 1933) Black and white 8 in. x 10 in. camera negative on nitrate film from *The Son of Kong* by Gaston Longet; with *SK-Adv-32* in india ink. Fine; with scuffing. **$800 – $1,200**



803. Boris Karloff camera negative from *Bride of Frankenstein* by Jack Freulich. (Universal, 1935) Black and white 8 in. x 10 in. camera negative on nitrate film of Boris Karloff as "The Monster" from *Frankenstein* by Jack Freulich; with *729-P.34* in india ink. Fine. **$4,000 – $6,000**



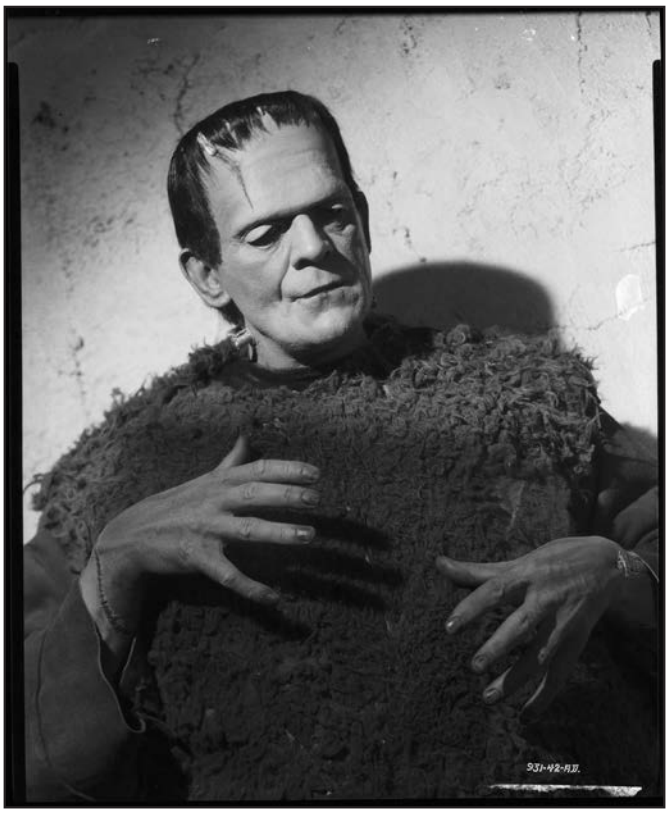
805. Elsa Lanchester camera negative from *Bride of Frankenstein* by Jack Freulich. (Universal, 1935) Black and white 8 in. x 10 in. camera negative on nitrate film of Elsa Lanchester as "The Monster's Bride" from *Frankenstein* by Jack Freulich; with *729-P.20* in india ink and retouching. Fine; with thumb smudges at the corners. **$4,000 – $6,000**



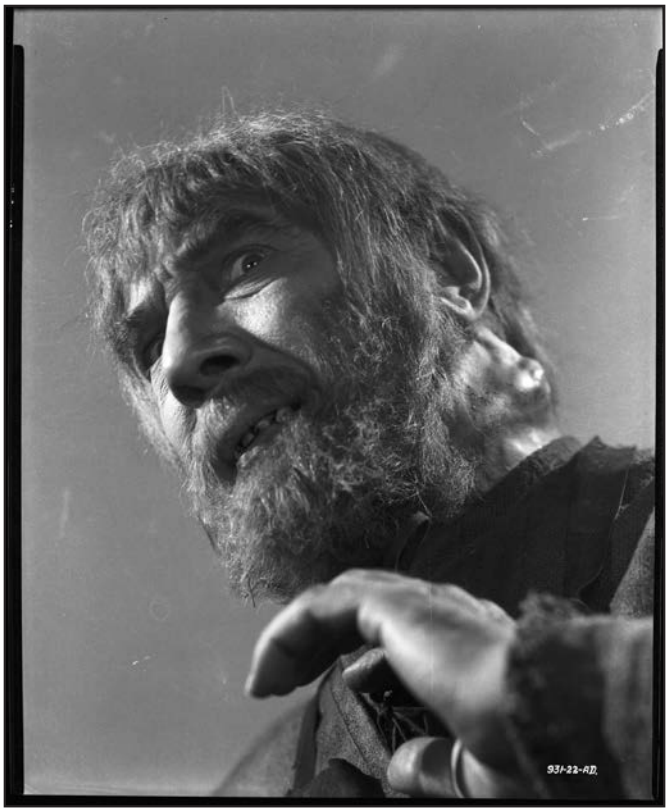
804. Boris Karloff camera negative from *Bride of Frankenstein* by Jack Freulich. (Universal, 1935) Black and white 8 in. x 10 in. camera negative on nitrate film of Boris Karloff as "The Monster" from *Frankenstein* by Jack Freulich; with *729-P.20* in india ink. Fine. **$3,000 – $5,000**



806. Elsa Lanchester camera negative from *Bride of Frankenstein* by Jack Freulich. (Universal, 1935) Black and white 8 in. x 10 in. camera negative on nitrate film of Elsa Lanchester as "The Monster's Bride" from *Frankenstein* by Jack Freulich; with *729-P.43* in india ink and retouching. Fine. **$3,000 – $5,000**



807. BORIS KARLOFF CAMERA NEGATIVE FROM *SON OF FRANKENSTEIN*. (Universal, 1939) Black and white 8 in. x 10 in. camera negative on safety film of Boris Karloff from *Son of Frankenstein*; with *931-42-AD.* in india ink. Very fine; with visible retouch at the right edge. **$2,000 – $3,000**



808. BELA LUGOSI CAMERA NEGATIVE FROM *SON OF FRANKENSTEIN*. (Universal, 1939) Black and white 8 in. x 10 in. camera negative on safety film of Bela Lugosi as "Ygor" from *Son of Frankenstein*; with *931-22-AD.* in india ink. Very fine; with finger smudges. **$1,500 – $2,000**





809. JUDY GARLAND, RAY BOLGER, BERT LAHR AND JACK HALEY CAMERA NEGATIVES FROM *THE WIZARD OF OZ* BY CLARENCE SINCLAIR BULL AND GEORGE HOMMEL. (MGM, 1939) Four (4) black and white 8 in. x 10 in. camera negative on nitrate film of Judy Garland, Ray Bolger, Bert Lahr and Jack Haley from *The Wizard of Oz* by Clarence Sinclair Bull and George Hommel; with *JAN 20 39 PROD 1060 HOML 37, FEB 25 39 PUB 1060 BULL 212* and *FEB 25 39 PUB 1060 BULL 243* stamped, *1060-143*, *1060-148*, *1060-188* and *1060-208* in india ink. Very good to Fine; with smudging and ½ in. chip missing at lower left of one. **$4,000 – $6,000**



810. LON CHANEY, JR. CAMERA NEGATIVE FROM *THE WOLF MAN*. (Universal, 1941) Black and white 8 in. x 10 in. camera negative on safety film of Lon Chaney, Jr. from *The Wolf Man*; with *1195-23AD* in india ink and retouching. Very fine. Includes an oversize modern print. **$3,000 – $5,000**



811. Lon Chaney, Jr. and Evelyn Ankers camera negative from *The Wolf Man*. (Universal, 1941) Black and white 8 in. x 10 in. camera negative on safety film of Lon Chaney, Jr. and Evelyn Ankers from *The Wolf Man*; with *1195-26AD* in india ink and retouching. Very fine. **$3,000 – $5,000**



813. Lon Chaney, Jr. camera negative from *Ghost of Frankenstein*. (Universal, 1942) Black and white 8 in. x 10 in. camera negative on safety film of Lon Chaney, Jr. from *Ghost of Frankenstein*; with *1212-45AD* in india ink. Very fine; with finger smudges. **$2,000 – $3,000**



812. Lon Chaney, Jr. camera negative from *Ghost of Frankenstein*. (Universal, 1942) Black and white 8 in. x 10 in. camera negative on safety film of Lon Chaney, Jr. from *Ghost of Frankenstein*; with *1212-44AD* in india ink and retouching. Very fine. **$2,000 – $3,000**



814. Bela Lugosi and Lon Chaney, Jr. camera negative from *Frankenstein Meets the Wolf Man*. (Universal, 1943) Black and white 8 in. x 10 in. camera negative on safety film of Bela Lugosi as "Frankenstein Monster" and Lon Chaney, Jr. as "The Wolf Man" from *Frankenstein Meets the Wolf Man*; with *1279-64AD* in india ink. Fine; with glue residue on the emulsion. **$2,000 – $3,000**



815. LON CHANEY, JR. CAMERA NEGATIVE FROM *FRANKENSTEIN MEETS THE WOLF MAN*. (Universal, 1943) Black and white 8 in. x 10 in. camera negative on safety film of Lon Chaney, Jr. as "The Wolf Man" from *Frankenstein Meets the Wolf Man*; with *1279-30AD* in india ink. Very fine; with missing lower right corner tip. **$2,000 – $3,000**



816. LON CHANEY, JR. CAMERA NEGATIVE FROM *FRANKENSTEIN MEETS THE WOLF MAN*. (Universal, 1943) Black and white 8 in. x 10 in. camera negative on safety film of Lon Chaney, Jr. as "The Wolf Man" from *Frankenstein Meets the Wolf Man*; with *1279-27* in india ink. Fine; with glue residue on the emulsion. **$2,000 – $3,000**



817. LON CHANEY, JR. CAMERA NEGATIVE FROM *FRANKENSTEIN MEETS THE WOLF MAN*. (Universal, 1943) Black and white 8 in. x 10 in. camera negative on safety film of Lon Chaney, Jr. as "The Wolf Man" from *Frankenstein Meets the Wolf Man*; with *1279-69* in india ink. Fine; with missing upper right corner tip. **$2,000 – $3,000**



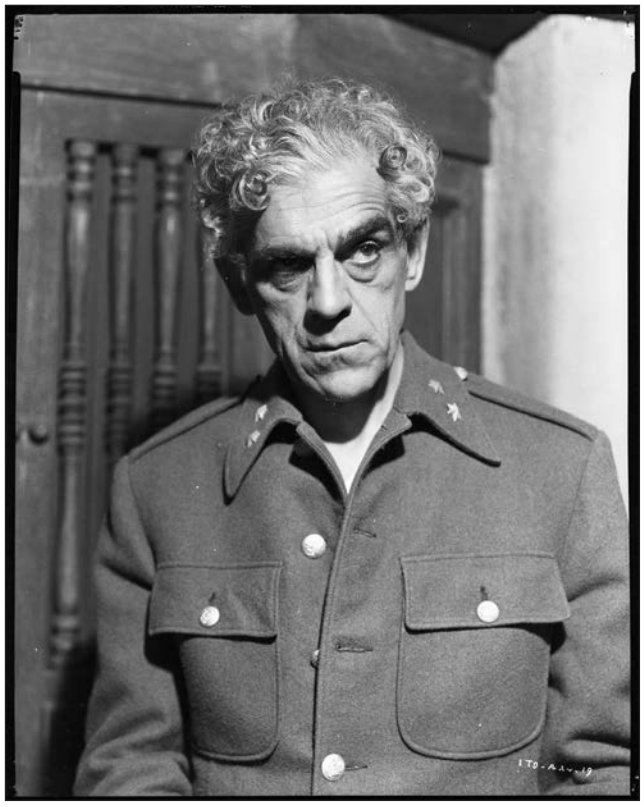
818. BELA LUGOSI CAMERA NEGATIVE FROM *FRANKENSTEIN MEETS THE WOLF MAN*. (Universal, 1943) Black and white 8 in. x 10 in. camera negative on safety film of Bela Lugosi as "Frankenstein Monster" from *Frankenstein Meets the Wolf Man*; with *1279-43AD* in india ink. Fine; with faint smudging. **$1,000 – $1,500**



819. Lon Chaney, Jr. camera negative from *Frankenstein Meets the Wolf Man*. (Universal, 1943) Black and white 8 in. x 10 in. camera negative on safety film of Bela Lugosi as "Frankenstein Monster" from *Frankenstein Meets the Wolf Man*; with *1279-45AD* in india ink. Very fine. **$1,000 – $1,500**



821. Lon Chaney, Jr. camera negative from *House of Dracula*. (Universal, 1945) Black and white 8 in. x 10 in. camera negative on safety film of Lon Chaney, Jr. as "The Wolf Man" from *House of Dracula*; with *1473-5AD* in india ink. Very fine. **$2,000 – $3,000**



820. Boris Karloff camera negative from *Isle of the Dead*. (RKO, 1945) Black and white 8 in. x 10 in. camera negative on nitrate film from *Isle of the Dead*; with *ITO-Adv-19* in india ink. Very fine; with mounting holes at the corner tipss. **$800 – $1,200**



822. Gill-Man camera negative from *Creature from the Black Lagoon*. (UI, 1954) Black and white 8 in. x 10 in. camera negative on safety film of the Gill-Man from *Creature from the Black Lagoon*; with *1750-13AD* in india ink. Fine. **$2,000 – $3,000**



823. GILL-MAN CAMERA NEGATIVE FROM *CREATURE FROM THE BLACK LAGOON*. (UI, 1954) Black and white 8 in. x 10 in. camera negative on safety film of the Gill-Man from *Creature from the Black Lagoon*; with *1750-12AD* in india ink. Fine; with smudging. **$2,000 – $3,000**



824. GILL-MAN WITH JULIA ADAMS CAMERA NEGATIVE FROM *CREATURE FROM THE BLACK LAGOON*. (UI, 1954) Black and white 8 in. x 10 in. camera negative on safety film of the Gill-Man with Julia Adams from *Creature from the Black Lagoon*; with *1750-20AD* in india ink. Fine. **$2,000 – $3,000**



825. GILL-MAN CAMERA NEGATIVE FROM *REVENGE OF THE CREATURE* BY SCOTTY WELBOURNE. (UI, 1955) Black and white 8 in. x 10 in. camera negative on safety film of the Gill-Man from *Revenge of the Creature* by Scotty Welbourne; with *1774-16* in india ink. Very fine; with cropping tape at top border. **$2,000 – $3,000**



826. GILL-MAN CAMERA NEGATIVE FROM *REVENGE OF THE CREATURE* BY SCOTTY WELBOURNE. (UI, 1955) Black and white 8 in. x 10 in. camera negative on safety film of the Gill-Man from *Revenge of the Creature* by Scotty Welbourne; with *1774-3AD* in india ink. Very fine; with mounting hole at upper right corner. **$2,000 – $3,000**



827. King Kong, Bruce Cabot and cast members composite exhibition portrait by Ernest A. Bachrach from *King Kong*. (RKO, 1933) Gelatin silver matte borderless double-weight 15 in. x 20 in. (image size 10 ¼ in. x 13 ¼ in.) exhibition print (custom mounted onto 8-ply textured board) with photographer signature *Ernest A. Bachrach '33.* in pencil on the recto mount lower right. Portrait number *P601-89* in india ink. Excellent; with ½ tear at the lower right mount corner. **$4,000 – $6,000**



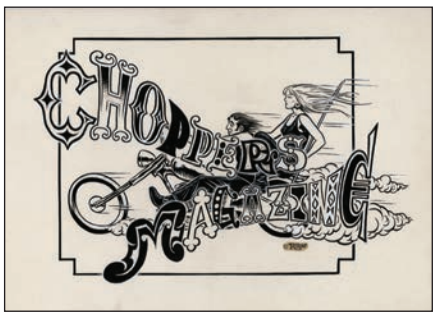
828. King Kong, Fay Wray and cast members composite exhibition portrait by Ernest A. Bachrach from *King Kong*. (RKO, 1933) Gelatin silver matte borderless double-weight 15 in. x 20 in. (image size 10 ¼ in. x 13 ¼ in.) exhibition print (custom mounted onto 8-ply textured board) with photographer blind embossed stamp and signature *Ernest A. Bachrach '33.* in pencil on the recto mount lower right. Portrait number *P601-80* in india ink. An arresting image from the film. Excellent. **$4,000 – $6,000**



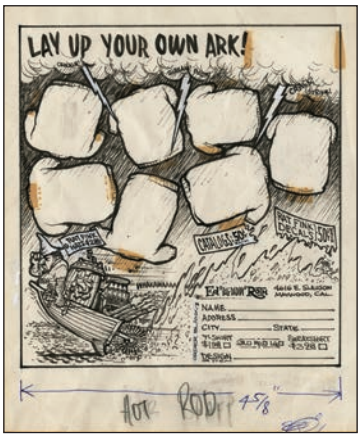
829. COLLECTION OF ORIGINAL CAMERA NEGATIVES FROM AIP HORROR FILMS OF THE 1950'S AND 60'S. (American International, 1958-63) Collection of (45) original black and white (26 4 in. x 5 in. and 19 2 ¼ in.) camera negatives of press publicity images for six different AIP horror films, including: *Amazing Colossal Man*, *I Was a Teenage Werewolf*, *Brain that Wouldn't Die*, *The Raven*, *Comedy of Terrors*, *Konga*, *Teenage Caveman*, *Angry Red Planet* and *Master of the World*. Most images are unique, and created strictly for publicity, such as monsters mugging for the camera; Peter Lorre and Boris Karloff making personal premiere appearance; Michael Landon in and out of werewolf character posing with sexy sweater girl, etc. Quite possibly the only existing reference to many of these fascinating images. Excellent. **$300 – $500**



830. FIRST ISSUE OF FORREST ACKERMAN'S LEGENDARY FANZINE, "FAMOUS MONSTERS OF FILMLAND" WITH NUMEROUS JOKE INSCRIPTIONS IN ACKERMAN'S HAND . Volume I, #1 (1958) issue of "Famous Monsters of Filmland" which the world's #1 fan of monster movies, Forrest J Ackerman founded in order to spread his special interest with the world, and which continues on even after his passing a few years ago. A fellow fan, the consignor of this lot, left this issue with Ackerman for several months in order to have it nicely and properly signed, and was delighted upon retrieving it to be rewarded for his patience and sincerity with no less than twenty different "joke" signatures and phrases, each referring to various legends of monster movies i.e. "Lon Chaney Shall Not Diet", "Beast Wishes, Lugosangeles", and "Forrest J Ackland, Dr. Acula, Horrorwood Karloffornia". Magazine itself is just a "Good" condition copy, but as a first issue is quite a rare issue in and of itself, and with the very personal inscriptions, becomes without question one of the most fascinating and desirable copies of this iconic artifact. **$600 – $800**



831. ED "BIG DADDY" ROTH ORIGINAL ILLUSTRATION "CHOPPERS MAGAZINE". 1967, pen and india ink with white tempera detailing on 8 in. x 10 in. 4-ply illustration board, with Roth's copyright snipe pasted on, depicting a t-shirt decal design for *Choppers Magazine.* Traces of handling and brief annotation at the lower right corner for print sizing. Fine. **$600 – $800**

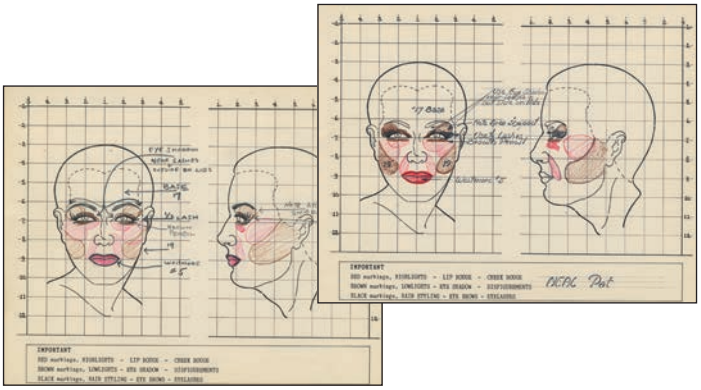


832. ED "BIG DADDY" ROTH ORIGINAL ARTWORK OF "RAT FINK" SIGNED. Circa 1967, pen and india ink with white tempera detailing on an 8 in. x 10 in. leaf of illustration paper, depicting an order blank design for Rat Fink t-shirt, hat and decals for *Hot Rod* magazine. Signed *"Ed 'Big Daddy' Roth"* at the lower right. Tape remnants present where overlays for shirts were placed. **$500 – $700**





833. DREW STRUZAN ORIGINAL ARTWORK MAQUETTE OF POSTER DESIGN FOR *THE LAST REMAKE OF BEAU GESTE*. (Universal, 1977) Original poster and ad campaign concept art of google-eyed Marty Feldman for the film he wrote, directed, and starred in, *The Last Remake of Beau Geste*. Executed in graytones of pencil, marker, and gouache on 18" x 24" vellum by famed illustrator Drew Struzan, and accompanied by the original one-sheet poster which shows a variation of this design with Struzan's monogram signature. **$600 – $800**



834. *THE FOUNTAINHEAD* PAIR OF HAND-COLORED ORIGINAL MAKEUP MAPPING CHARTS FOR PATRICIA NEAL. (Warner Bros., 1949) In the same manner that wardrobe tests were photographed for planning and continuity during production, makeup had to be planned and designed ahead of shooting, especially for black & white films. *The Fountainhead* stands to this day as not only a truly great film (by KingVidor) from a truly great novel (by Ayn Rand, who also contributed to the screenplay), but also as the breakout role for Patricia Neal, one of the truly great actresses of the second half of the twentieth-century. Pair of map-printed facial plots on 8" x 10" card stock, hand-colored with specific notes concerning type and placement of makeup for Miss Neal, excellent condition. **$500 – $700**

835. ***The Flying Fleet*** **original 1929 rotogravure style art-deco one-sheet poster.** (MGM, 1929) The best aspect of these monochromatic versions is the specific art-deco quality of their design, which allows them to transcend the world of movie memorabilia collecting. An exceptional representation of the level of aviation technology of the time. On linen, with a minimum of professional retouching, Very Fine. **$1,000 – $1,500**





838. ***The Lost Weekend*** **original US one-sheet poster.** (Paramount, 1945) U.S. 27" x 41" one-sheet poster, folded and unrestored. Pinholes in corners, tiny tears, one larger tear at center of left margin (taped from back, slight staining at front) else Very Good to Fine overall. **$1,500 – $2,000**



836. ***The Lost Squadron*** **original 1932 US insert poster with Erich von Stroheim.** (RKO, 1932) Considered by most cineastes as not only one of the great films about filmmaking and aviation, but one of the most daring of Pre-Code films as well. Paper-backed to correct folds, with minor professional retouching. Fine condition. **$1,200 – $1,500**





837. ***Air Hostess*** **(1933) original 22" x 28" half-sheet poster.** (Columbia Pictures, 1933) Original release 22" x 28" half-sheet poster for one of the earliest films to depict commercial air travel. Best remembered now for the Glendale Grand Central Air Terminal, and for Thelma Todd, dead just two years later from a presumed mob hit. Artwork includes two beautifully rendered Ford Tri-motor aircraft. Archivally conserved on paper with a minimum of professional retouching. Fine. **$1,000 – $1,500**

839. ***Earth vs. the Flying Saucers*** **original Italian 4-Folio poster by Anselmo Ballester.** (Clover Productions, 1956) While domestic poster material was typically mundane for the time and subject matter, this 55" x 78" Italian 4-Folio poster designed by master European illustrator Anselmo Ballester is widely considered to be one of the most artistically exciting presentations for any science-fiction film of the 1950's. On linen, with a minimum of professional retouching, Very Fine. **$5,000 – $6,000**



840. THE CARS *CANDY-O* ORIGINAL 1979 RECORD-STORE PROMO POSTER HAND-SIGNED BY ILLUSTRATOR ALBERTO VARGAS. Though his imitators continue on to this very day attempting to replicate this master's unique expression of the female form and all its many glories, no other illustrator has quite captured the ethereal magic of Alberto Vargas. Surviving a 7-year backbreaking schedule of production at very low pay from Esquire Magazine, struggled to find commissions through the 1950's until Hugh Hefner chose to include new works by Vargas in Playboy Magazine, raising him to greater acclaim than ever before. It was this exposure (so to speak) in Playboy which led to commissions like this "Cars" record album design, one of his last. Offered here is an exceedingly rare 1979 record-store promotional poster measuring 24" x 24" (which is coincidentally 4X the size of an LP record album) that has been hand-signed in red ballpoint by Alberto Vargas in L.A. in 1980. Though late in his extensive body of work, this image has become one of the most recognizable and characteristic illustrations of his entire 60+ year career. On linen, with a minimum of professional retouching. **$3,000 – $5,000**



841. *BLACK SUNDAY (LA MASCHERA DEL DEMONIO)* ORIGINAL ITALIAN 4-FOLIO POSTER . (Galatea Film, 1960) Italian 55" x 78" 4-folio poster (in two sheets before backing) for the classic Italian horror film by Mario Bava, *Black Sunday*. This is the film which elevates the hauntingly beautiful actress Barbara Steele to a unique horror cult status unparalleled by any other actress of the time. The exceptional artwork by Giuliano Nistri is not only the best poster for this film, it is widely considered as a masterpiece of modernist poster design from any field, as well as an extraordinarily rare artifact of which only a handful are known to survive. On linen, with typical minor professional retouching, Fine to Very Fine overall. **$4,000 – $5,000**

842. - 843. NO LOT.



844. "VICTORY" LIMITED EDITION LITHOGRAPH SIGNED BY MUHAMMAD ALI, NEIL ARMSTRONG, SIR EDMUND HILLARY, WALTER CRONKITE, HANK AARON, GORDIE HOWE, AND LEE IACOCCA. Litho-print on 18.75" x 22.5" archival paper by Lorne Winters, limited to 100 artist-signed and numbered examples (plus 35 artist/publisher proofs) of which this is #69. Also hand-signed in 1994 by the following heroes of sports, business, and entertainment: Muhammad Ali, Neil Armstrong, Walter Cronkite, Gordie Howe, Hank Aaron, Lee Iacocca, and Sir Edmund Hillary. Included are (2) COA's, one for the Muhammad Ali signature, and the other for the remaining signatures, plus snapshot photos of each of the seven men signing examples of this print. The 1994 issue price of this unique creation was $10,000. **$3,000 – $4,000**



845. PEGASUS PRODUCTIONS CAMERA LOGO ART. Watercolor, airbrush, gouache in black, white and graytones on 20 in. x 26 ½ in. 4-ply illustration board, being the camera logo art shot during the credit sequence for every black & white Pegasus film from the 1950s to register its copyright. Slight bumping at the corners; otherwise, Very fine. **$1,000 – $1,500**



846. RKO Pictures main title opening camera logo art. Tempera and airbrush on 22 ½ in. x 32 in. 4-ply illustration board, being the camera logo art shot during the opening credit sequence for most RKO Pictures films from 1929-1957. It features the company's famous trademark, the spinning globe and radio tower, nicknamed the "Transmitter," which was inspired by a 200 ft. tall tower built in Colorado for a giant Tesla coil. Orson Welle's referred to the design as his "favorite among the old logos, not just because it was so often a reliable portent…It reminds us to listen" [David Thomson, *The Story of Orson Welles*]. Excellent condition, exhibiting a 1 in. creased tear at the right edge and ½ in. tear at the lower edge. Hand-painted celluloid overlay is a reproduction to complete the display. Housed in an archival frame. **$40,000 – $60,000**

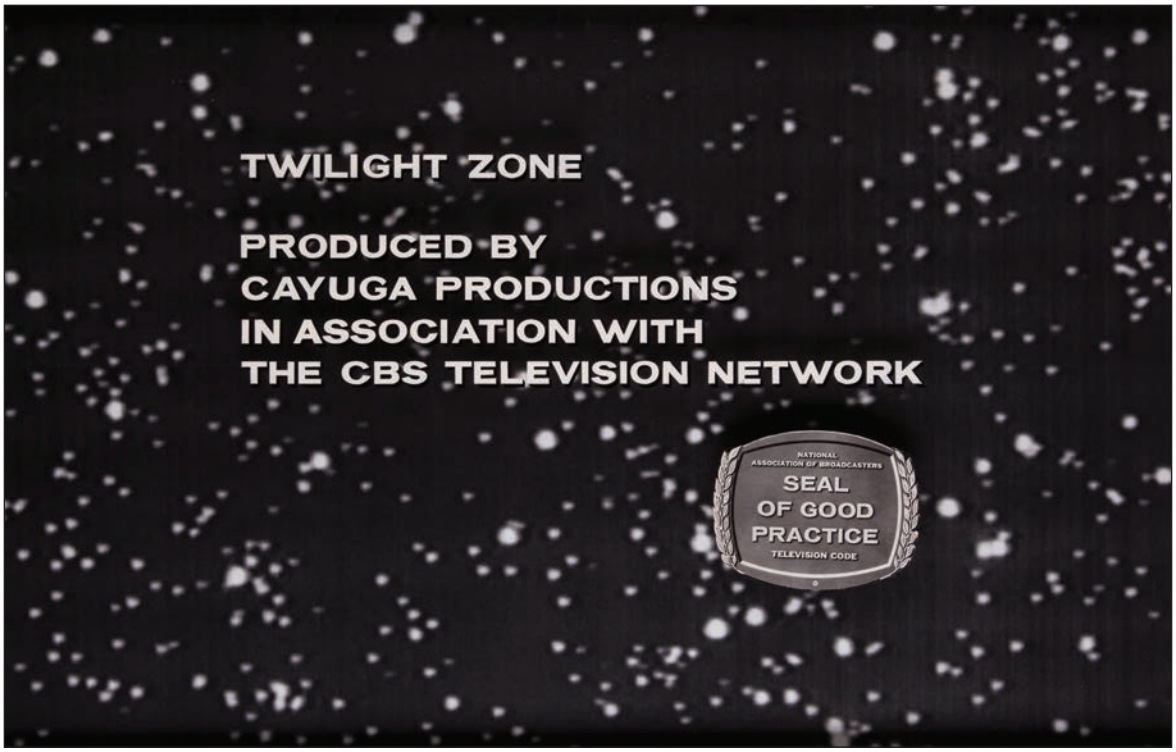




847. Opening Michelangelo camera art from *Ben-Hur*. (MGM, 1959) Original title art used for the both the Overture and Entr'acte of *Ben-Hur* accomplished in gouache over photo transfer of one of the most renowned works of the High Renaissance, Michelangelo's Creation of Adam section of the Sistine Chapel. Accomplished on a 23 ¼ in. x 33 ¼ in. leaf of illustration paper tipped to slightly larger board. Exhibits some waviness and short edge tears; otherwise, very good condition. Hand-painted overlay is a reproduction to complete the display. **$15,000 – $20,000**



848. Warner Bros. end title camera logo art. End title camera logo art for a circa late 1950s Warner Bros. film. Hand-painted on glass, the entire piece measures 23 in. x 33 ½ in., the logo art measures 5 ½ in. x 16 in. Housed in an archival frame. **$8,000 – $10,000**



849. *Twilight Zone* Cayuga Productions title camera art. (CBS-TV, 1959-1964) End title camera art for Cayuga Productions' *Twilight Zone*. Hand-painted on glass with applied "Seal of Good Practice" logo on trimmed paper, the entire piece measures 24 in. x 34 in., the logo art measures 5 in. x 6 in. The star field background is a reproduction to complete the display. Housed in an archival frame and perfect for display. **$12,000 – $15,000**



850. Richelieu Productions camera logo art. Airbrush, tempera and photo transfer featuring a portrait of Cardinal Richelieu on 22 ¼ in. x 30 in. 4-ply illustration board tipped to a slightly larger board, being the camera logo art shot during the credit sequence for Richelieu Productions, responsible for *The Baileys of Balboa* (CBS-TV, 1964-1965). Light surface scuffs, mount exhibits wear at the corners; otherwise, Fine condition. **$1,000 – $1,500**



851. Dolly Tree costume sketch for Sylvia Sidney in *Fury*. (MGM, 1936) Original costume design sketch by Dolly Tree accomplished in graphite, and gouache on a 14 ½ in. x 19 in. leaf of illustration paper, featuring Sylvia Sidney as "Katherine Grant" wearing a floral dress, with attached memo on Edith Head's personal letterhead stationery. Exhibits pinholes along lower edge, slight smudging. Tipped in simple mat. **$500 – $700**



852. Vera West costume sketch for Marlene Dietrich from *Seven Sinners*. (Universal, 1940) Original costume design sketch by Vera West accomplished in graphite, ink and gouache on an approx. 11 in. x 18 in. leaf of illustration board, featuring Marlene Dietrich as "Bijou Blanche" wearing a smart polka dot jacket, feather boa and hat. Pencil notation, *"M. Dietrich"* at the upper right corner. Housed in simple mat. **$500 – $700**



853. Giles Steele costume sketch of Clark Gable for *Comrade X*. (MGM, 1940) Original costume design sketch by Giles Steele accomplished in pencil, charcoal and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Clark Gable as "McKinley B. 'Mac' Thompson" wearing worker's garb. Pencil notations in the margins, signed by Giles Steele at the lower right. **$400 – $600**



854. Tom Keogh costume sketch from *Kismet*. (MGM, 1944) Original costume design sketch by Tom Keogh accomplished in ink and tempera on a 15 in. x 20 in. leaf of illustration board, featuring a harem dancer in long skirt and veil. Inscribed in ink along the lower margin, *"To Kerry – Tom Keogh."* Slight toning along margins. **$300 – $500**



855. Gale Storm costume sketch from *Sunbonnet Sue*. (Monogram, 1945) Original costume design sketch accomplished in graphite, ink and gouache on a 12 in. x 18 ½ in. leaf of illustration board, featuring Gale Storm as "Sue Casey" wearing a fur-trimmed coat and bonnet. Tipped to mat. **$400 – $600**



856. JEAN LOUIS COSTUME SKETCH FOR EVELYN KEYES IN *RENEGADES*. (Columbia, 1946) Original costume design sketch by Jean Louis accomplished in graphite, ink and gouache on a 13 ¼ in. x 20 ¼ in. leaf of illustration board, featuring Evelyn Keyes as "Hannah Brockway" wearing a long floral dress. Fabric swatch affixed to the upper left corner. Production notations in the margins, signed by Jean Louis in pencil at the lower right. Tipped in a simple mat. **$400 – $600**



857. BONNIE CASHIN COSTUME SKETCH FROM *ANNA AND THE KING OF SIAM*. (TCF, 1946) Original costume design sketch by Bonnie Cashin accomplished in ink, tempera, and metallic paint on an 11 in. x 18 in. leaf of illustration board, featuring a design for a "wife" in traditional garb. Production notations in the margins. Housed in an archival mat. **$300 – $500**



858. VERA WEST COSTUME SKETCH FOR THOMAS GOMEZ FROM *NIGHT IN PARADISE*. (Universal, 1946) Original costume design sketch accomplished in graphite, tempera and gouache on a 13 ½ in. x 20 in. leaf of illustration board, featuring Thomas Gomez as "King Croesus" wearing a blue robe and sandals. Production notations *"no embroidery…second bath sequence,"* etc. in the margins. **$300 – $500**



859. COSTUME SKETCH OF JOSEPHINE BAKER FOR 1951 STRAND THEATER PERFORMANCE. Original costume design sketch accomplished in pencil and ink on a 14 in. x 14 in. leaf of illustration paper, featuring Josephine Baker holding a clutch of feathers and wearing an elaborate gown trimmed with jewels and fur tails. Handwritten notations in French on the verso. Sketch exhibits traces of foxing and mounted in a simple mat. **$1,000 – $1,500**



860. EDITH HEAD COSTUME SKETCH OF BETTE DAVIS FOR *PAYMENT ON DEMAND*. (RKO, 1951) Original costume design sketch by Edith Head accomplished in pencil, ink and gouache on a 14 ½ in. x 18 in. leaf of illustration paper, featuring Bette Davis as "Joyce Ramsey" wearing a white belted dress with patterned shawl on her arm. Pencil notations in the upper left corner. **$600 – $800**



861. VALLES COSTUME SKETCH FOR ROBERT TAYLOR FROM *QUO VADIS*. (MGM, 1951) Original costume design sketch accomplished in graphite, tempera and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Robert Taylor as "Marcus Vinicius" wearing Centurion armor, gold gauntlets and white sandals. Additional pencil sketch showing the armor reverse in the lower left margin. Signed *"Valles"* at the lower right. Margins toned, corners bumped. **$400 – $600**

862. Edith Head costume sketch of Betty Hutton for *Somebody Loves Me*. (Paramount, 1952) Original costume design sketch by Edith Head accomplished in pencil, ink and gouache on a 15 ½ in. x 22 ½ in. leaf of illustration paper, featuring Betty Hutton as "Blossom Seeley" wearing a striped blouse and black skirt. Pencil notations in the margins, approval initials of producer William Perlberg at the lower right. Lower right corner tip missing, slight toning and handling wear at the margins. **$400 – $600**



863. Moss Mabry costume sketch of Jane Powell for *Three Sailors and a Girl* signed by Jane Powell. (Warner Bros., 1953) Original costume design sketch by Moss Mabry accomplished in pencil, ink, gouache and white tempera on a 15 in. x 20 in. leaf of illustration board, featuring Jane Powell as "Penny Weston" wearing a black dancer's costume and elaborate white fur coat. Pencil notations in the margins, approval signatures at the lower left. Signed and inscribed by Jane Powell at the lower right, *"To you 'good friends:' Much love and thanks, Jane Powell."* **$600 – $800**



864. Mary Wills costume sketch of Richard Burton from *Prince of Players*. (TCF, 1955) Original costume design sketch accomplished in graphite and crayon on a 14 ½ in. x 20 in. leaf of illustration board, featuring Richard Burton as "Edwin Booth." Production notations in the margins, fabric swatches attached at the upper right. Signed *"Mary Wills"* in pencil at the lower right. **$300 – $500**





865. Raoul Pene Du Bois costume sketch for Carol Channing in *The Vamp*. Original costume design sketch by Raoul Pene Du Bois, accomplished in ink and gouache on an 11 ½ in. x 14 ½ in. leaf of illustration paper featuring Carol Channing in her role as "Delilah" in the 1955 Broadway musical, *The Vamp*. For her role, Channing was nominated for a Tony Award for Best Actress in a Musical. Pencil initials of the designer at the lower right corner. Affixed to slightly larger mat with tape on the verso. **$300 – $500**

866. Edith Head costume sketch of Arlene Dahl for *Caribbean*. (Paramount, 1955) Beautiful original costume design sketch by Edith Head accomplished in pencil, ink and gouache on a 14 in. x 18 in. leaf of illustration paper, featuring Arlene Dahl as "Christine Barclay McAllister" wearing a soft green gown with lace trim. Pencil notations in the margins, approval initials of producer William Pine at the lower right. Fabric swatch attatched at the upper left corner. **$400 – $600**



867. Herschel McCoy costume sketch of Neville Brand for *The Prodigal*. (MGM, 1955) Original costume design sketch by Herschel McCoy accomplished in graphite, tempera and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Neville Brand as "Rhakim" with black armor and cheetah fur-trimmed gauntlets, sandals and knife sheath. Production notations in the margins and fabric swatches attached at the upper margin. Production rubberstamp on the verso with approval signatures. Margins toned and smudged, lower corners bumped. **$400 – $600**





868. EDITH HEAD COSTUME SKETCH FOR ZIZI JEANMAIRE FROM *ANYTHING GOES*. (Paramount, 1956) Original costume design sketch by Edith Head accomplished in ink and gouache on a 14 in. x 17 in. leaf of illustration paper, featuring Zizi Jeanmaire as "Gaby Duval" wearing a form-fitting black dress and pink blouse. Signed by Edith Head at the lower right. Tipped in a simple mat. **$400 – $600**



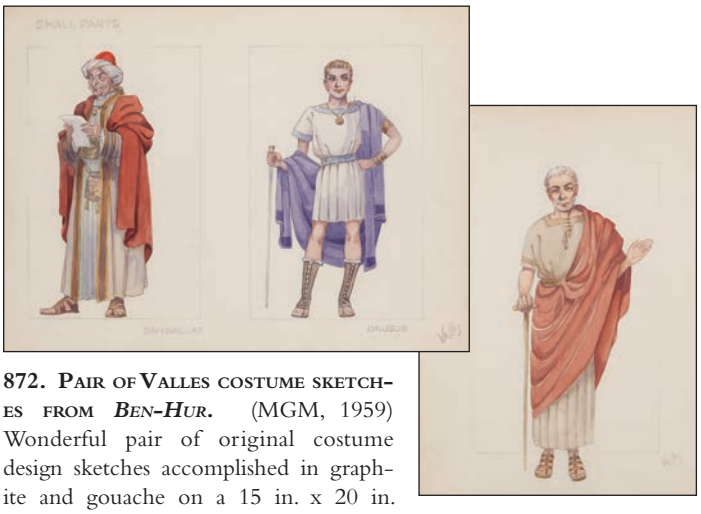
869. J.L. JENSEN COSTUME SKETCH FOR DONALD CURTIS FROM *THE TEN COMMANDMENTS*. (Paramount, 1956) Wonderful original costume design sketch accomplished in graphite and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Donald Curtis as "Mered" wearing a robe, headdress and gauntlets. Production notations *"MERED Husband of Bithiah (the Daughter of the Pharaoh) and the father of many sons, #3 Mt. Bebo"* in the margins. Fabric swatches at the right margin. Signed *"J.L. Jensen"* in pencil at the lower right. Exhibits slight rubbing and dampstain at the lower left corner. **$300 – $500**



870. PAIR OF EDITH HEAD COSTUME SKETCHES FOR ANITA EKBERG FROM *HOLLYWOOD OR BUST*. (Paramount, 1956) Pair of original costume design sketches by Edith Head accomplished in ink and gouache on a 13 in. x 16 ½ in. leaves of illustration paper (one tipped to slightly larger board), featuring Anita Ekberg wearing dance costumes. Pencil notations in the margins, one with production rubber stamp of garment costs on the verso. **$300 – $500**



871. VALLES COSTUME SKETCH FOR CHARLTON HESTON FROM *BEN-HUR*. (MGM, 1959) Original costume design sketch accomplished in graphite, tempera and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Charlton Heston as "Judah Ben-Hur" wearing a short robe and headdress. Production notations *"Ben Hur sees Christ in desert"* in the margins. Signed *"Valles"* in pencil at the lower right. **$400 – $600**



872. PAIR OF VALLES COSTUME SKETCHES FROM *BEN-HUR*. (MGM, 1959) Wonderful pair of original costume design sketches accomplished in graphite and gouache on a 15 in. x 20 in. leaves of illustration board, featuring Sam Jaffe as "Simonides," Terence Longdon as "Drusus" and "Sanballat." Each is signed *"Valles"* at the lower right. **$400 – $600**



873. BILL THOMAS COSTUME SKETCH OF DEBORAH KERR FOR *BELOVED INFIDEL*. (TCF, 1959) Original costume design sketch by Bill Thomas accomplished in ink and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Deborah Kerr as "Sheilahg Graham" wearing an elegant black gown with additional fur-trimmed dressing gown at lower right. Pencil notations in the margins, swatches of black chiffon and crepe attached at the upper left. Signed by Bill Thomas at the lower right. Illustration board split at right edge and lower left corner tip. **$400 – $600**

874. Bill Thomas costume sketch of Shirley Jones for *Never Steal Anything Small*. (UI, 1959) Original costume design sketch by Bill Thomas accomplished in pencil, ink, charcoal and gouache on a 13 in. x 19 ½ in. leaf of illustration paper (tipped to a slightly larger board), featuring Shirley Jones as "Linda Cabot" wearing an elegant red dress, holding a fur stole. Fabric swatch attached at the upper left. Production notations in the margins, approval initials of producer Aaron Rosenberg and director Charles Lederer. **$400 – $600**





875. Valles costume sketch for Marina Berti from *Ben-Hur*. (MGM, 1959) Original costume design sketch accomplished in graphite, tempera and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Marina Berti as Courtesan wearing a robe, elaborate headdress and gazing in a mirror. Production notations in the margins. Signed *"Valles"* at the lower right. **$600 – $800**

876. Valles costume sketch for Martha Scott from *Ben-Hur*. (MGM, 1959) Original costume design sketch accomplished in graphite, tempera and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Martha Scott as "Miriam." Production notations in the margins, *"Ben-Hur Miriam arrival of Simonides."* Signed *"Valles"* at the lower right. **$600 – $800**



877. Valles costume sketch for Haya Harareet from *Ben-Hur*. (MGM, 1959) Original costume design sketch accomplished in graphite, tempera and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Haya Harareet as "Esther" wearing a robe and headdress. Production notations in the margins, *"Ben-Hur Esther Ben-Hur returns from Pilate."* Signed *"Valles"* at the lower right. **$600 – $800**





878. Dorothy Jeakins costume sketch for Mary Martin from *Peter Pan*. (NBC-TV, 1960) Original costume design sketch by Dorothy Jeakins accomplished in graphite and gouache on an approx. 9 ½ in. x 13 in. leaf of illustration paper, featuring Mary Martin as "Peter Pan." Fabric swatches attatched at the upper left corner. Signed by Jeakins, *"DJ"* at the lower right corner. **$600 – $800**





879. Costume Sketch by Elois Jenssen for *I Love Lucy*. Original costume sketch by Oscar-winning designer, Elois Jenssen for a dress worn by Lucille Ball in four episodes of *"I Love Lucy"*. As Lucy Ricardo, Lucille Ball can be seen wearing this dress in "Ricky Loses His Temper" (episode 85), "Home Movies" (epsidoe 86), "Bonus Bucks" (episode 87), and "Lucy Writes a Novel" (episode 90). The dress was made of gray linen and featured pink embroidery. Sketch has been approved by Lucille Ball and bears her handwriting: ("Ok LB") and is also signed by Elois Jenssen. Also included with this lot is an original 4 x 5" black and white candid photograph featuring Lucille Ball (wearing the dress), Desi Arnaz, and their children. **$2,000 – $3,000**



880. EDITH HEAD COSTUME SKETCH FOR DEBBIE REYNOLDS FROM *THE PLEASURE OF HIS COMPANY*. (Paramount, 1961) Original costume design sketch accomplished in graphite, ink and gouache on a 14 in. x 17 ½ in. leaf of illustration paper, featuring Debbie Reynolds as "Jessica Anne Poole" wearing a short fur coat and skirt. Includes a 4 in. x 5 in. wardrobe continuity photo of Reynolds wearing the costume. **$300 – $500**





881. EDITH HEAD COSTUME SKETCH FOR JOANNE WOODWARD FROM *A NEW KIND OF LOVE*. (Paramount, 1963) Original costume design sketch by Edith Head accomplished in ink, tempera and gouache on a 14 in. x 17 in. leaf of illustration paper, featuring Joanne Woodward as "Samantha Blake" wearing a jacket, skirt and sunglasses. Includes an 8 in. x 10 in. production still from the film featuring Woodward wearing this design. **$300 – $500**



882. EDITH HEAD COSTUME SKETCH OF SHOWGIRLS FOR *A NEW KIND OF LOVE*. (Paramount, 1963) Original costume design sketch by Edith Head accomplished in pencil, tempera and gouache on a 14 in. x 17 in. leaf of illustration paper (tipped to a slightly larger board), featuring showgirls wearing dance costumes. Pencil notation in Head's hand, *"A New Kind of Love,"* and signed by Head at the lower left. Production rubber stamp on the verso with costume costs. **$400 – $600**



883. EDITH HEAD COSTUME SKETCH OF LUCILLE BALL FOR THE TELEVISION SPECIAL *MR. AND MRS.* (Desilu, 1964) Original costume design sketch by Edith Head accomplished in ink and gouache on an 11 in. x 15 in. leaf of illustration paper, featuring Lucille Ball as "Bonnie Blakely" wearing a white dress and gloves. Pencil notations, *"Lucille Ball #1 of 2 act, Mr. and Mrs., page # for Scene?"* in the margins. Slight handling wear. **$800 – $1,200**



884. EDITH HEAD COSTUME SKETCH OF SHIRLEY MACLAINE FOR *WHAT A WAY TO GO!* (TCF, 1964) Original costume design sketch by Edith Head accomplished in ink and gouache on a 14 in. x 17 in. leaf of illustration paper (tipped to a slightly larger board), featuring Shirley MacLaine as "Louisa May Foster" wearing a beautiful white gown. Pencil notations, *"203 Meets Lord & Lady Kensington…White chiffon, crystal and diamonds!"* in the margins. Signed boldly by Edith Head at the lower left. **$800 – $1,200**



885. JENÉ COSTUME SKETCH OF TONY RANDALL FOR 7 *FACES OF DR. LAO*. (MGM, 1964) Original costume design sketch by Jené accomplished in graphite, tempera and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Tony Randall as "Merlin the Magician" with long robe, cap and wand. Production notations in the margins and signed by Jené at the lower right. **$400 – $600**



886. Marjorie Best costume sketch from *The Greatest Story Ever Told*. (UA, 1965) Original costume design sketch accomplished in graphite and gouache on a 13 in. x 19 in. leaf of illustration paper, featuring "Herod's Wife" wearing an elaborate full-sleeved robe, headdress and jewels. Signed *"M.O. Best"* in pencil at the lower right. **$500 – $700**



887. Edith Head costume sketch for Charlene Holt from *Red Line 7000*. (Paramount, 1965) Original costume design sketch accomplished in graphite, tempera and gouache on a 14 in. x 16 ½ in. leaf of illustration paper, featuring Charlene Holt as "Lindy" wearing a red blouse, black pants and heels. Production notations *"Lindy – Int. café"* in the margins. Signed *"Edith Head"* in pencil at the lower right. **$300 – $500**



888. Edith Head costume sketch of Carroll Baker for *Harlow*. (Paramount, 1965) Original costume design sketch by Edith Head accomplished in pencil and gouache on a 14 in. x 17 in. leaf of illustration paper, featuring Carroll Baker as "Jean Harlow wearing an elegant dressing gown. Slight toning along the lower margin. **$600 – $800**



889. Pair of Theodora Van Runkle costume sketches from *Sand Pebbles*. (20th Century-Fox, 1966) Pair of original costume sketches in ink, charcoal and animator's gouache on leaves of 10 in. x 15 in. illustration board. Executed and initialed by Theodora Van Runkle for Dorothy Jeakins and Boris Leven with handwritten notations along the top edges and fabric swatches attached at the lower edges. Male sketch bears the notation on the verso, *"Boris painted over sketch to get color he wanted,"* with additional hand-annotation in Chinese on the protective plastic sleeve. **$300 – $500**



890. Moss Mabry costume sketches (3) of calendar girls for *Murderer's Row*. (Columbia, 1966) Pencil, india ink, and gouache on 15" x 20" illustration board, (3) different sketches by 4-time Oscar-nominated costume designer Moss Mabry of "Calendar Page" models for a glamorous, stripper-style fashion show in the Matt Helm espionage spoof *Murderer's Row*. One is for Miss October with pumpkins very discretely arranged, and the others both variations for Miss November. Handsomely executed and surprisingly sexy for costume sketches. **$1,500 – $2,000**



891. Richard Hopper costume sketches for Pat Priest from *Easy Come, Easy Go*. (Paramount, 1967) Original costume design sketches by Richard Hopper accomplished in graphite, colored pencil and felt pen on a 12 in. x 15 in. leaves of illustration paper, featuring Pat Priest as "Dina Bishop" wearing Mod designs. One with attached memo on Edith Head's personal letterhead stationery. Tipped in simple mats. **$600 – $800**



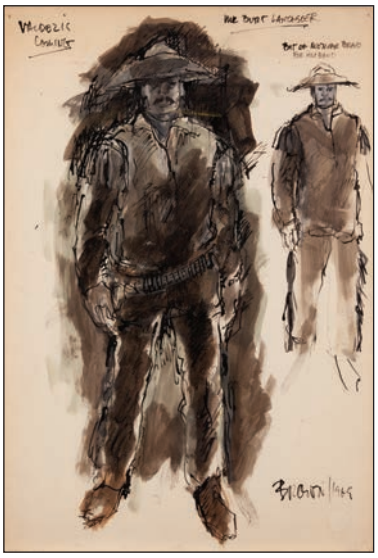


892. PAIR OF THEODORA VAN RUNKLE COSTUME SKETCHES FROM *DOCTOR DOOLITTLE*. (TCF, 1967) Pair of original costume design sketches by Theodora Van Runkle accomplished in graphite, ink and tempera on 14 ½ in. x 18 in. leaves of illustration paper, featuring William Dix as "Tommy Stubbins" and another boy. One with Costume Designers Guild rubber stamp on the verso. Fine; with handling. **$300 – $500**





893. ANTHEA SYLBERT COSTUME SKETCH OF MATERNITY MINI-DRESS FOR MIA FARROW IN *ROSEMARY'S BABY*, SIGNED BY ROMAN POLANSKI. (Paramount, 1968) Pencil and colored-pen on 12" x 18.5" vellum with fabric swatch attached, hinged to a 14.5" x 23" illustration board. Anthea Sylbert as costume designer for this film faced a number of challenges, including not only the character Rosemary's pregnancy, but more important the rapidly evolving nature of fashion at the end of the 1960's in an effort to remain contemporary or even forward-thinking with the styles by the time the film reached the screen. This 7-month pregnant Rosemary, maternity "mini-dress" is one of the most unique and remarkable costume designs we have handled, even more so for the fact it is hand-signed on the mount for approval by Roman Polanski, one of the great directors of the modern age, for one of his most important works. Sketch shows an Empire waist bodice and flowing skirt in shades of yellow and floral print, with notes concerning colors and fabric, signed on recto by Sylbert, plus verso is initial OK'd by producer William Castle, and dated 8/7/67 by uncredited production manager Frank Caffey. **$3,000 – $5,000**



894. LEWIS BROWN COSTUME SKETCH FOR BURT LANCASTER FROM *VALDEZ IS COMING*. (UA, 1971) Original costume design sketch by Lewis Brown accomplished in ink and gouache on a 15 in. x 22 in. leaf of illustration paper, featuring Burt Lancaster as "Valdez" wearing Mexican garb and wide-brim hat. Production notations in ink, *"Mr. Burt Lancaster…bit of Mexican braid for hat band"* in the margins. Signed *"Brown, 1969"* at the lower left. Pinholes and wear at corner tips. **$400 – $600**





895. DONNA PETERSON PAIR OF COSTUME SKETCHES OF GOLDIE HAWN AND RACHEL ROBERTS FOR *FOUL PLAY*. (Paramount, 1978) Pair of original costume design sketches by Donna Peterson accomplished in ink and gouache on a 15 in. x 20 in. leaves of illustration board, featuring Goldie Hawn as "Gloria Mundy" wearing black and pale blue dresses. Signed in black ink by Donna Peterson and bearing the "Costume Designers Guild" rubber stamps. **$600 – $800**



896. WARDEN NEIL COSTUME SKETCH FOR ARNOLD SCHWARZENEGGER AND LONI ANDERSON FROM *THE JAYNE MANSFIELD STORY*. (CBS-TV, 1980) Original costume design sketch by Warden Neil accomplished in graphite, tempera and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Lonnie Anderson and Arnold Schwarzenegger wearing dance costumes. Signed by Warden Neil at the lower right. Slight water damage at the upper right corner. **$300 – $500**



897. Patricia Norris pair of costume sketches of Jessica Lange and Kim Stanley for *Frances*. (Universal, 1982) Two original costume design sketches by Patricia Norris accomplished in graphite and colored pencil on 12 in. x 17 in. leaves of illustration paper, featuring Jessica Lange as Frances Farmer and Kim Stanley as Lillian Farmer. Production notations in the margins, Kim Stanley sketch with a swatch of purple velvelt attached at the top right. Slight handling at corners. **$400 – $600**



900. Warden Neil costume sketch of Lucille Ball for Bob Hope TV special (Black velvet and lace). (NBC-TV, ca. 1981) Pencil, pen & ink, marker, and gouache on illustration paper 14" x 17" signed by Warden Neil, of Lucille Ball in black velvet, Chantilly lace, and sequins, for a Bob Hope TV variety special (most likely *Bob Hope's 30th Anniversary Special*). With Neil's specific fabric and accent notes in pencil. **$400 – $600**

898. Gary Jones costume sketch of Anne Hathaway for *Princess Diaries 2: Royal Engagement*. (Walt Disney, 2004) Original costume design sketch by Gary Jones accomplished in graphite and gouache on an 11 in. x 14 ½ in. leaf of illustration paper (tipped to slightly larger board), featuring Anne Hathaway as "Mia Thermopolis" wearing a floral motif gown, long gloves and crown. Slight toning along the lower margin. Fine. Includes a Walt Disney COA. **$400 – $600**





901. Warden Neil costume sketch of Lucille Ball for Bob Hope TV special (floral and gold silk chiffon gown). (NBC-TV, ca. 1981) Pencil, pen & ink, marker, and gouache on illustration paper 14" x 17" signed by Warden Neil, of Lucille Ball in floral and gold silk chiffon gown, for a Bob Hope TV variety special (most likely *Bob Hope's 30th Anniversary Special*). With Neil's specific fabric and accent notes in pencil. **$400 – $600**



899. Three Warden Neil costume sketches of Bob Hope for his annual TV specials. (NBC TV, 1982-93) Costume designer Warden Neil was nominated for primetime Emmys eight times, including for one of the three Bob Hope variety specials represented here, namely *Happy Birthday, Bob!* (1983, for Hope's 80th birthday), depicting Hope in tuxedo with Christie Brinkley, Brooke Shields, and Cheryl Tiegs; also included are a tuxedo and Vegas-showgirl sketch for Hope's 90th Birthday special (1993), and as a period-style Mississippi gambler for the 1984 New Orleans special. Executed in pencil, pen & ink, marker, and gouache on illustration paper ranging from 11" x17" to 14" x 17". Also included is a set-continuity snapshot of Hope and Brooke Shields in New Orleans costumes with the designer. **$400 – $600**



902. Warden Neil costume sketch of Michael Jackson for *The Jacksons* TV series (black satin w/ fur tails). (CBS-TV, 1976-77) *The Jacksons* was the first TV variety show with the entire cast being real-life siblings, in this case eight in all. Lasting just twelve episodes, it highlighted Michael above the others for specialty musical numbers. For Warden Neil's first screen credit as principal costume designer, he created iconic and quite dazzling outfits, and was so loved by the Jacksons that he continued contributing to Michael and Janet's solo careers. Pencil, pen & ink, marker, and gouache on illustration paper 14" x 17" signed by Warden Neil, of Michael Jackson in black satin with fur tails on arms. With Neil's specific fabric and accent notes in pencil. **$600 – $800**



903. WARDEN NEIL COSTUME SKETCH OF MICHAEL JACKSON FOR *THE JACKSONS* TV SERIES (BLACK SATIN AND RED FOR MOTORCYCLE NUMBER). (CBS-TV, 1976-77) Pencil, pen & ink, marker, and gouache on illustration paper 14" x 17" signed by Warden Neil, of Michael Jackson in black satin and red with rhinestones and sequin fringe, for a motorcycle number. Scanned reference image included of finished costume. With Neil's specific fabric and accent notes in pencil. **$600 – $800**



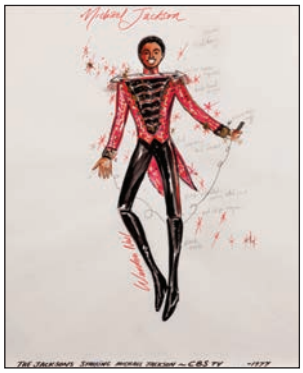
904. WARDEN NEIL COSTUME SKETCH OF MICHAEL JACKSON FOR *THE JACKSONS* TV SERIES (BLUE SKIES, CLOUDS, AND STARS STRETCH-JUMPSUIT). (CBS-TV, 1976-77) Pencil, pen & ink, marker, and gouache on illustration paper 14" x 17" signed by Warden Neil, of Michael Jackson in a powder blue spandex jumpsuit with clouds and stars pattern. With Neil's specific fabric and accent notes in pencil. **$600 – $800**



905. WARDEN NEIL COSTUME SKETCH OF MICHAEL JACKSON FOR *THE JACKSONS* TV SERIES (BLUE SATIN WITH DIAMOND-QUILTED INSERTS). (CBS-TV, 1976-77) Pencil, pen & ink, marker, and gouache on illustration paper 14" x 17" signed by Warden Neil, of Michael Jackson in the signature costume for the series, as illustrated in the accompanying magazine cutouts. Medium blue satin with diamond-quilted inserts, accented by white Lycra shirt and rhinestones, with Neil's specific fabric and accent notes in pencil. **$600 – $800**



906. WARDEN NEIL COSTUME SKETCH OF MICHAEL JACKSON FOR *THE JACKSONS* TV SERIES (CISCO KID/I SHOT THE SHERIFF). (CBS-TV, 1976-77) Pencil, pen & ink, marker, and gouache on illustration paper 14" x 17" signed by Warden Neil, of Michael Jackson in "rhinestone cowboy" look for the "Cisco Kid/ I shot the Sheriff" number. With Neil's specific fabric and accent notes in pencil. Accompanied by photos of the finished shirt, and of Jackson wearing the costume on screen. **$600 – $800**



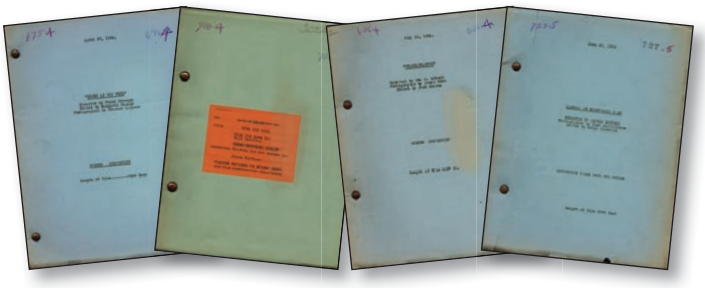
907. WARDEN NEIL COSTUME SKETCH OF MICHAEL JACKSON FOR *THE JACKSONS* TV SERIES (FIRST "MILITARY STYLE" LOOK). (CBS-TV, 1976-77) Pencil, pen & ink, marker, and gouache on illustration paper 14" x 17" signed by Warden Neil, of Michael Jackson in, according to Neil, the first "military/epaulet" style look, which Jackson embraced so strongly as to retain it intermittently throughout the remainder of his career. That being said, this exact sketch becomes the birth of one of the most iconic elements of Michael Jackson's stage personification. With Neil's specific fabric and accent notes in pencil. **$800 – $1,200**



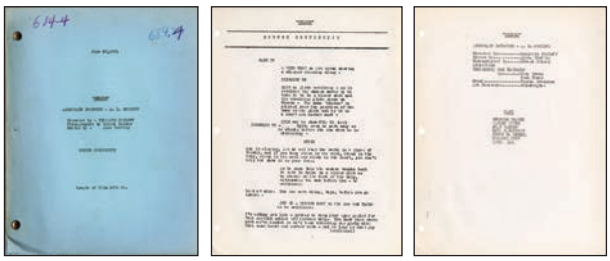
908. WARDEN NEIL COSTUME SKETCH OF THE JACKSON FIVE PLUS JANET FOR *THE JACKSONS* TV SERIES. (CBS-TV, 1976-77) Pencil, pen & ink, marker, and gouache on 4-ply 16" x 20" illustration board, signed by Warden Neil, of The Jackson Five plus Janet in yellow bellbottom suits, identified by Neil as "show #3". Each figure is individually identified by Neil as well. **$600 – $800**



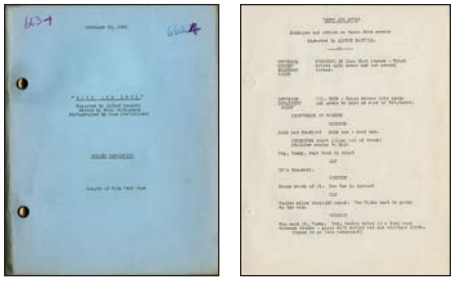
909. Warden Neil costume sketch of "Little Mermaid" character for 1986 Riviera/Las Vegas stage musical *Splash*. Pencil, pen & ink, marker, and gouache on gray illustration paper 15" x 18.5" mounted to 16" x 20" matboard, signed by Warden Neil. Depicted is a proposed "Little Mermaid" character for the Las Vegas stage musical which was named Best Show of the Year 1986, Jeffrey Kutash's *Splash*. One of the highest-regarded aspects of the show was the costume creations by Warden Neil. **$400 – $600**



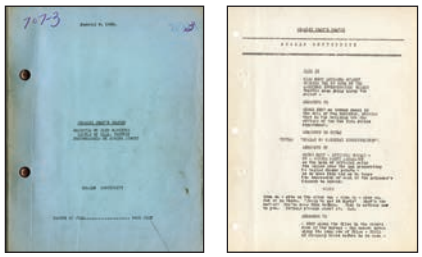
910. Collection of eleven (11) original vintage Fox Film Corporation dialogue-continuity scripts. (Fox Film Corporation, 1931-33) Original studio bound and printed screen continuities, all in blue Fox wraps and brad clasp bound, for the following films: *Young as You Feel* (1931, Edwin Burke, 120 pp); *Daddy Long Legs* (1931, S.N. Behrman & Sonya Levien, 119 pp); *Transatlantic* (1931, Guy Bolton & Lynn Starling, 99 pp); *Over the Hill* (1931, Jules Furthman, 144 pp); *Dance Team* (1932, Edwin Burke, 115 pp); *The Gay Caballero* (1932, Philip Klein & Barry Conners, 90 pp); *The Silent Witness* (1932, Douglas Doty, 127 pp); *She Wanted a Millionaire* (1932, Wm. Collier Sr. & Sonya Levien, 93 pp); *Man About Town* (1932, Leon Gordon, 92 pp); *Rebecca of Sunnybrook Farm* (1932, S.N. Behrman & Sonya Levien, 91 pp); *State Fair* (1933, Sonya Levien & Paul Green, 62 pp); occasional tattering to cover edges, else fine. **$200 – $300**



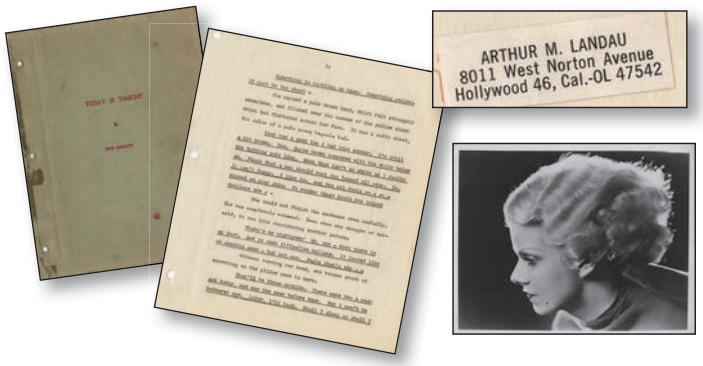
911. *Goldie* original 1931 screen continuity script for early Jean Harlow role. (Fox Film Corporation, 1931) Original studio bound and printed screen continuity dated 06/20/31, brad clasp bound in blue Fox printed wraps, 78 pp, Gene Towne and Paul Perez. Significant early role for Jean Harlow in this Pre-Code film as a character previously portrayed by Louise Brooks in Howard Hawks' silent version, *A Girl in Every Port*. Lower corner bumped, else Very Fine. **$200 – $300**



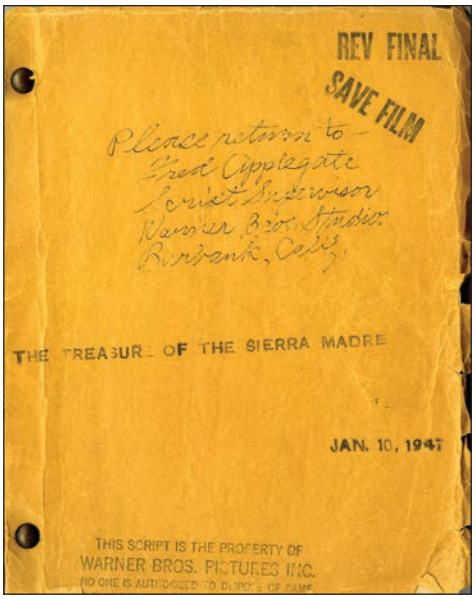
912. *Body and Soul* original 1931 screen continuity script for Humphrey Bogart's third feature film. (Fox Film Corporation, 1931) Original studio bound and printed screen continuity dated 02/21/31, brad clasp bound in blue Fox printed wraps, 104 pp, Jules Furthman. Most significant for being just the third feature film appearance for young Humphrey Bogart, fresh off the New York stage. Very Fine. **$200 – $300**

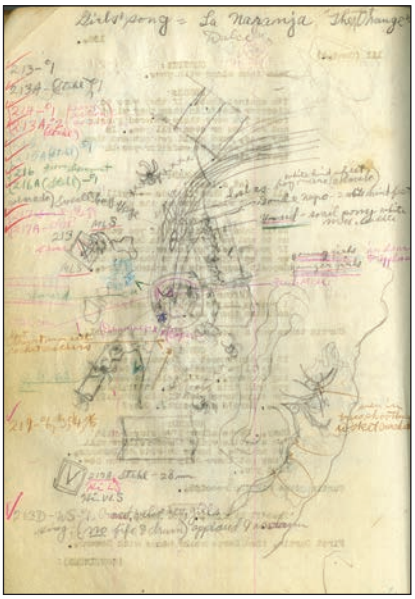


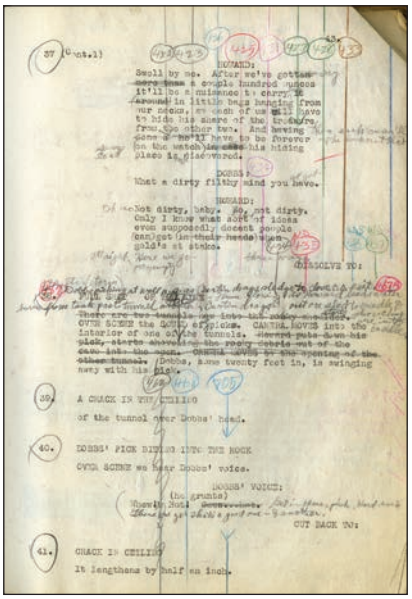
913. *Charlie Chan's Chance* original 1932 screen continuity script for lost early Chan title. (Fox Film Corporation, 1932) Original studio bound and printed screen continuity dated 01/09/32, brad clasp bound in blue Fox printed wraps, 112 pp, for the only film in this memorable crime series which credits the original creator Earl Derr Biggers with screenplay contributions. Unfortunately for fans of the genre and film historians alike, there is no known existing print of this important early title, making original ephemera like this script all the more significant for historical research. Very minor tattering to cover edges, else fine. **$200 – $300**
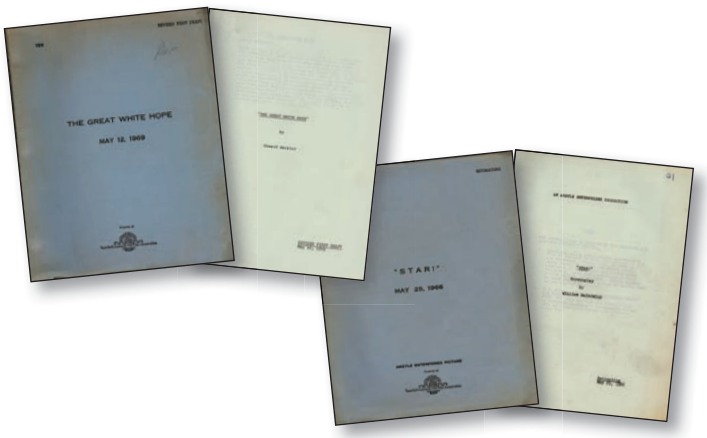


914. *Today is Tonight* by Jean Harlow original vintage mimeographed novel from the collection of her friend, Arthur Landau. *Today is Tonight* by Jean Harlow (ghostwritten by Hollywood publicist, Tony Beacon). Complete 287 pg. novel on 8 ½ in. x 11 in. mimeographed pages. Housed in pale green wraps printed in red with brad fasteners. From the collection of Arthur Landau, Harlow's close friend, agent and responsible for her discovery, and with his address label on the dedication page. Harlow expressed an interest in writing a novel as early as 1933-1934 and completed the manuscript before her death in 1937. After her death, Mama Jean sold the film rights to M-G-M and retained the publication rights, but no film was made and the novel remained unpublished until July 1965. Arthur Landau wrote the introduction to the novel's first paperback edition by Dell Publishing. Set in the 1920s Hollywood, the melodramatic novel centers on a fashionable couple facing adversity through the stock market crash, freak equestrian accident and other challenges. A rare artifact from Harlow's career. Includes a vintage glossy 8 in. x 10 in. photograph portrait. **$400 – $600**



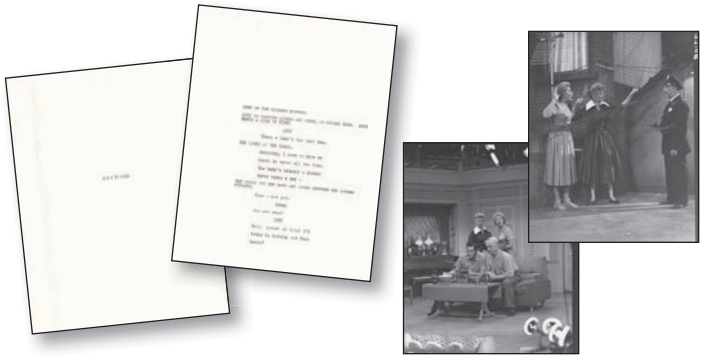




915. ***THE TREASURE OF THE SIERRA MADRE*** **EXTENSIVE ARCHIVE OF ORIGINAL 1947 SHOOTING DOCUMENTS, INCLUDING HEAVILY ANNOTATED SCRIPT, COMPLETE DAILY SCHEDULE LOGS, EDITING INSTRUCTIONS, AND NUMEROUS LETTERS FROM MEXICAN LOCATION.** (Warner Bros., 1948) From the personal collection of Warner Bros. script supervisor Fred Applegate, whose 39-year tenure there includes many of the great films of the period. Historically unparalleled reference in its extensive and thorough documentation of the entire shooting process for one of the truly legendary titles in classic film, *The Treasure of the Sierra Madre*, starring Humphrey Bogart and directed by John Huston. Includes, but not limited to: arguably the single most annotated and enlightening original final draft script in existence, dated Jan. 10, 1947 with color correction pages, identified on front and back studio-printed wraps as Fred Applegate's personal copy with hand-notations on every page throughout, as well as scene setup and location notes on the backside of virtually every page (all but five of the shooting pages have upper right corner clipped to denote the continuing progress of the shoot); the complete "Daily Production and Progress Report" from day 1 of production, all the way through day 101(noting the film as 29 days behind schedule) with every page providing a treasure trove of historical information, such as tests for Wayne Morris, Jack Holt, Ann Sheridan (none of whom ended up in the film) and even the director's father, Walter Huston, who had to test for what became perhaps the most iconic role of his career (these logs, like the script pages, are also voluminously annotated on the backsides with intricate day to day shooting notes); plus, most personal and revealing of all, dozens of hand- and type-written letters from the Mexico location back to the Warner's studio in Hollywood which not only describe day to day trials and tribulations of the shoot, but contain detailed cutting and dialogue-change notes as well. Of particular interest to film historians are the hundreds of hand-drawn scene and shot diagrams throughout. Without question one of the most illuminating production archives extant for a film of this significance. **$15,000 – $20,000**



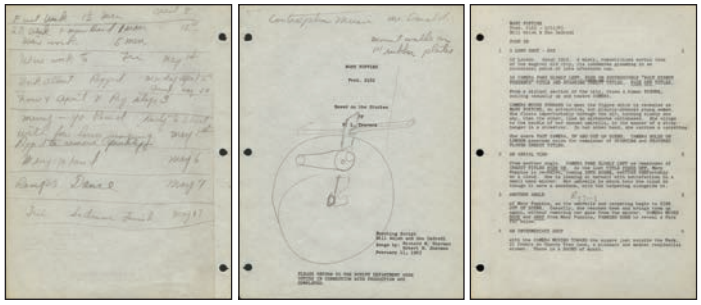
916. **COLLECTION OF TEN (10) ORIGINAL 20TH CENTURY-FOX FILM SCRIPTS.** (20th Century-Fox, 1961-79) Original studio bound and printed screenplays in varying color wraps, all brad clasp bound, for the following films: *The King Must Die* (1961 first draft, Norman Corwin, 177 pp); *Star!* (1966 estimating, William Fairchild, 211 pp); *Watcher in the Shadows* (1967 first draft, Marvin Albert, 142 pp); *The American Male* (1967 first draft, Frank Tarloff, 106 pp); *Keeper of My Heart* (1968 revised first draft, Neil Paterson, 135 pp); *The Great White Hope* (1969 revised first draft, Howard Sackler, 155 pp plus unbound revisions); *Ace Eli and Rodger of the Skies* (1971 revised first draft, Steven Spielberg & Claudia Salter, 115 pp); *The Seven-Ups* (1972, Albert Ruben, 111 pp); *Nine to Five* (1979 "the numbered draft" by Colin Higgins, 134 pp); and *Acquired Tastes* (1979 revised first draft, Peter Gethers & David Handler, 137 pp). A few have dampstaining to back cover and final page, else fine. **$200 – $300**



917. **ORIGINAL SCRIPT FOR *I LOVE LUCY*.** Scarce unbound typewritten script for "Ricky and Fred are TV Fans," episode 66 of *"I Love Lucy."* This 53 page script, typed on vintage onion skin paper, was inspired by Desi Arnaz's love for boxing. In this installment, Lucy and Ethel get themselves in trouble with the police but Ricky and Fred are oblivious to their wives shenanigans as everything happens to the girls while Ricky and Fred are engrossed in watching the fights on television. This episode was filmed Friday, May 22, 1953 and was first broadcast June 22, 1953. This script is a rare, early working draft to the final version as some lines of dialogue have been omitted or altered from the filmed version of the story. For example, the episode finds Fred running out to the corner store for ginger ale between rounds but he returns very quickly. This script documents that he borrowed the soda from Mrs. Trumbull. This line was cut before the night the show was filmed. Script offers rare insight to the development of the episode. Included with this lot are four contact prints from this episode. Originally acquired from a Desilu employee. **$600 – $800**



918. Original photographs and negatives from the pilot episode of *I Love Lucy*. Lot of eight 4 x 5" vintage black and white contact photos and eight corresponding negatives, on Kodak safety film, documenting the filming of the *"I Love Lucy"* pilot. The pilot was filmed March 2, 1951 on Stage A at Coumbia Square, the then West Coast headquarters for CBS Television. Photographs feature Lucille Ball, Desi Arnaz, Pepito the Clown, and Jerry Hausner and document the beginning of the most beloved comedy series in American history. **$200 – $300**



919. *Mary Poppins* shooting script from rigging technician. (Walt Disney, 1964) Complete original 147 pp. shooting script, dated February 11, 1963, and with blue and green revision pages dated through July 25, 1963. Screenplay adapted by Bill Walsh and Don DaGradi based on the stories by P. L. Travers. Original Walt Disney Productions studio covers. Rigging technician's copy with extensive pencil notations and drawing on the preliminary leaves. This film swept the Academy Awards in 1965, winning for Best Actress, Best Effects, Special Visual Effects, Best Film Editing, Best Music, Original Song, and Best Music, Score – Substantially Original. **$800 – $1,200**



920. *Scarface* Final Draft Screenplay. (Universal, 1982) Complete 168 pg. Final Draft Screenplay written by Oliver Stone, dated October 29, 1982 and with yellow, blue, green and pink revision pages. Contains a MCA Interoffice Memorandum dated January 18, 1983 stating script alternatives and changes including: "Possible ad-libs for Cuban girls," "Matos has been changed to Orlando Gutierrez," etc. Original studio covers exhibit slight mottling on the rear cover; otherwise, Fine condition. **$600 – $800**



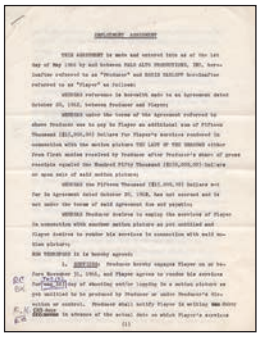
921. Original script from *Rudolph the Red-Nosed Reindeer*. (Rankin/Bass, 1964) Complete 74 pg. Revised Draft Screenplay dated 3/7/64 and written by Romeo Muller. Housed in a production binder stamped "Rudolph the Red-Nosed Reindeer" on the front cover. Accompanied by two 8 in. x 10 in. glossy photographs of the production recording session featuring Carl Banas "Head Elf," Larry D. Mann "Yukon Cornelius," Alfie Scopp "Charlie-in-the-Box," and Corrine Conley "Doll/Mrs. Claus" standing at microphones reading their lines. From the collection of Bernard Cowan, Dialogue/Recording Supervisor for this classic film, and with his ink rubberstamp on the title page. **$2,000 – $3,000**

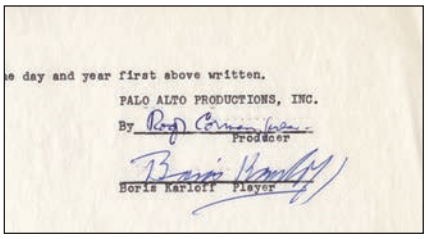


922. Collection of scripts for Academy Awards Ceremony broadcasts 1983-88 in AA gilt binders, plus two earlier binders. (ABC-TV, 1983-1988) From the collection of Ronald Cates, DGA director, housed in their original title-embossed A.M.P.A.S. 3-ring binders, complete rainbow-page scripts with staff list, schedule, rundown, etc., for the Academy Awards presentation shows of 1983,'84, '85, '86 and '88, one staging and effects limited script for 1987, plus two earlier (1971 & '73) embossed binders without scripts, all with Ron Cates name embossed as well. Scripts contain a treasure trove of information on each program, plus copious hand-written notations throughout concerning staging and production. **$600 – $800**



923. Original production *Aliens* script signed by Michael Biehn and Cynthia Scott. (TCF, 1986) Complete 106 pg. Final Draft script dated September, 1985 in original stiff green TCF covers. Signed on the title page by Michael Bien "Cpl. Dwayne Hicks" and Cynthia Scott "Cpl. Dietrich." Exhibits slight wear of covers; otherwise, very good condition. **$600 – $800**





924. BORIS KARLOFF AND ROGER CORMAN SIGNED CONTRACT FOR *TARGETS*. (Paramount, 1968) 4-pg. signed employment agreement, dated May 1, 1966, between Palo Alto Productions, Inc. and Boris Karloff. Signed on the last page by producer Roger Corman and Boris Karloff and additionally signed with their initials at various places where the terms were changed. Written, produced and directed by Peter Bogdanovich, Karloff got the chance to make *Targets* because he owed studio head Roger Corman two days' work. Corman told Bogdanovich he could make any film he liked provided he used Karloff and stayed under budget. **$500 – $700**



925. COLLECTION OF ORIGINAL PRODUCTION BACKGROUNDS AND CELS FROM *ADVENTURES OF SUPERMAN*. (MPTV, 1952-1958) Collection of 12 original production panoramic backgrounds and hand-painted cel overlays. Includes three hand-painted and airbrushed space backgrounds measuring from 9 in. x 25 in. to 42 in. long. One with handwritten notation, *"Sc. 2-Superman…still pos. truck forward…diss. To Sc. 3."* Also includes one panoramic photo background of downtown Los Angeles and eight photo backgrounds of sky with clouds. All exhibit handling wear, sky backgrounds are chipped with paper loss at the ends. **$300 – $500**





926. GEORGE REEVES ORIGINAL 1949 "ZED" CARD PLUS (3) 1950S VINTAGE *ADVENTURES OF SUPERMAN* PROMOTIONAL ITEMS. (MPTV, 1952-1958) This "Zed" or "Set" card lists Reeves' physical details, social security #, home phone #, and his "multitude" of talents. Together with the following *Adventures of Superman* promotional items : (2) different large and small postcard-size black and white cards, and a 4pp 8.5" x 11" blue-tone personal-appearance brochure for George Reeves in character. **$600 – $800**
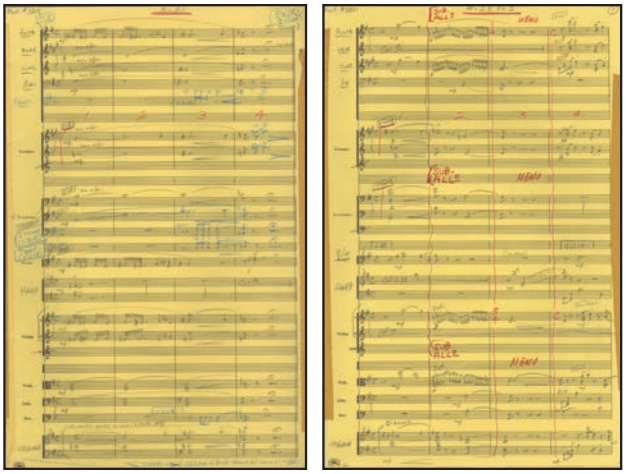






927. PAUL WINCHELL ORIGINAL HAND-MADE "JERRY MAHONEY" VENTRILOQUIST DUMMY USED EARLY IN HIS CAREER. This is an early version of Paul Winchell's famous "Jerry Mahoney" ventriloquist dummy. The head and hands are constructed of wood hand-painted and detailed. The head featured hand-applied hair and glass eyes. It features a wooden frame within the chest housing a puppeteer rod accessible through the back of the dummy controlling Jerry's head movements, while the mouth is actuated via a small trigger on the rod's end. Jerry is dressed in custom-made clothes and black toddler shoes. Measures 37 in. long and is in Excellent condition. Paul Winchell contracted polio at age 13 and, while recovering, happened on a magazine ad offering a ventriloquism kit for ten cents. When he returned to school, he asked his art teacher, Jerry Magon, if he could receive class credit for creating a ventriloquist's dummy. Mr. Magon agreed, and Winchell named his creation Jerry Mahoney, by way of thanks. Winchell gave this dummy to his sister's husband in the late 1940s so he could use it to practice ventriloquism. With a letter of provenance. **$20,000 – $30,000**



928. **Flying saucer model from *The Dick Van Dyke Show*.** (CBS-TV, 1961-1966) Flying saucer model from *The Dick Van Dyke Show* episode "Uhny Uftz." Constructed from fiberglass and detailed with small window decals. The interior is wired for illumination and the prop gives off an eerie orange glow when plugged in. The current paint scheme seems to suggest it was subsequently used in the Jack Webb TV series, *Project U.F.O.* (NBC-TV, 1978-1979). **$1,000 – $2,000**



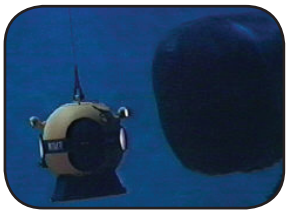
929. **Original "bumper-card" artwork from *The Tonight Show starring Johnny Carson*.** (NBC-TV, 1962-92) To humorously illustrate a commercial break, this bumper card depicts the Big Bad Wolf entering the Little Pig's house of bricks in order to watch his TV. Accomplished in pencil, pen & ink, watercolor, and gouache on 20" x 16", 4-ply illustration board which exhibits minor surface rubs and light dampstains around lower margin. An iconic and unique artifact from one of the best-loved and longest running shows in television history. **$200 – $300**



930. **George Greeley autograph manuscript orchestral score for *My Favorite Martian*.** (CBS-TV, 1963-1966) Original autograph manuscript orchestral score by George Greeley for Season 3, Episode 1 of *My Favorite Martian*, "Go West, Young Martian, Parts I and II." Written in pencil on leaves of 11 in. x 17 in. score paper, it comprises 120 pages and is scored for clarinets, oboe, bassoon, trumpets, trombones, timpani, harp, strings, organ and, most notably, Theremin. Greeley's theme for *My Favorite Martian* is notable as one of the first uses of an electronic instrument in a television theme and prominently featured the electro-Theremin, played by Paul Tanner, co-creator of the instrument. **$1,000 – $1,500**







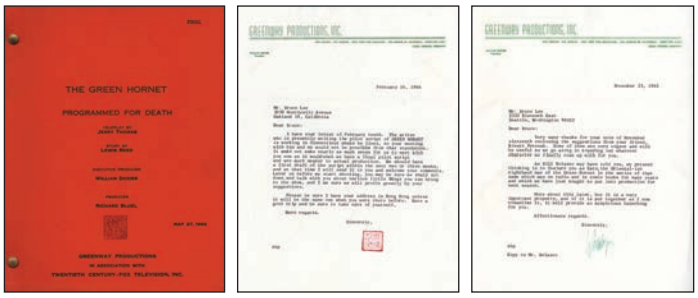
931. ***Voyage to the Bottom of the Sea* miniature prop "Apple One" diving bell.** (ABC-TV, 1964-68) Miniature prop diving bell, approx. 7" high, nick-named "Apple One", from one of the 1960's best science-fiction television series, *Voyage to the Bottom of the Sea*. An iconic and memorable prop, accompanied by a letter of authenticity from the son of the Fox employee who worked on this, and several other popular series, plus (7) 3.5"x3.5" snapshots of the Fox backlot dated April 1968. Painted aluminum and mixed-metals construction. **$3,000 – $5,000**



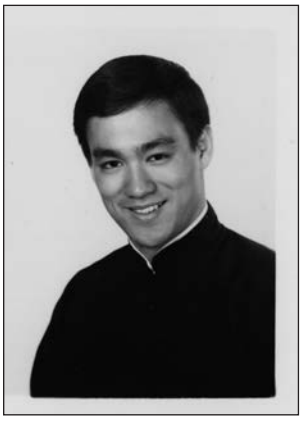
932. ***Voyage to the Bottom of the Sea* pre-production concept art.** (ABC-TV, 1964-68) Concept painting for the 1960's science-fiction television series *Voyage to the Bottom of the Sea,* depicting two scuba divers with spearguns surrounded by colorful flora and fauna of the ocean floor. Accomplished in gouache on 22" x 19" 4-ply illustration board which exhibits flecking and cracking at edges and corners, though artwork remains relatively fine. **$300 – $500**



933. Michael Landon "Little Joe Cartwright" original live-firing Colt single-action Army .38 Special revolver from *Bonanza*. (NBC-TV, 1959-1973) Gun used by actor Michael Landon as "Joe Cartwright" on the long-running classic western family drama. The Colt single action .38 special revolver was used by the late star throughout the series. According to the Colt's P.T.F.A. Manufacturing Company, the serial number 4131SA marked below the barrel of the revolver, indicates that the piece was made in 1956. Originally from the property of the family of Michael Landon and accompanied by a signed letter by Mrs. Lynn Landon which states in part, "…was used by Michael Landon throughout his appearance in *Bonanza*, both on the series and for personal appearances as well. This was the only gun used by Michael's character 'Little Joe' during the filming of *Bonanza*." Shipping arrangements via a federal firearms-licensed dealer will apply. **$12,000 – $15,000**



934. Pair of letters from producer Wm. Dozier to Bruce Lee being his pitch for Lee to play "Kato" in *The Green Hornet*. (ABC-TV, 1966-1967) Fascinating and revealing inside look to the process of launching Bruce Lee on the screen. It is clear from the text of these (2) typed letter signed messages on Greenway Productions letterhead from William Dozier (producer of *Batman*) that he was searching specifically for the right project to launch Lee's screen career, and developed *The Green Hornet* perhaps just for that purpose. The first, dated November 23, 1965 is addressed to Lee in Seattle, Wa., "…my present thinking is to feature you as Kato, the Oriental-ish righthand man of the Green Hornet in the series name which was on radio and in comic books for many years…it is a very important property, and if it is put together as I now visualize it, it will provide an auspicious launching for you.". By the second letter, dated February 14, 1966, not only has Lee moved closer to LA (Oakland, Ca.) but their developing relationship evidenced by Dozier's use of the Chinese signature "chop" which Bruce Lee had gifted him by this time, "…you may be sure we shall sit down and talk with you about various little things you can bring to the show, and I am sure we will profit greatly by your suggestions." Accompanied by their respective typed, postmarked envelopes, all in Excellent condition. Also includes a Final Script for the Episode 3, "Programmed for Death," dated May 27, 1966 with Chinese chop. **$2,000 – $3,000**



935. Collection of 8 Bruce Lee small publicity photos to be signed and given to fans for season two of *The Green Hornet*. (ABC-TV, 1966-1967) (8) identical Gelatin silver prints, (ca. 1966) 2 x 3 in. of Bruce Lee, being publicity photographs to be signed and given as souvenirs to his fans for season two of *The Green Hornet*. All Excellent, unhandled. Acquired from Linda Lee. **$300 – $500**



936. Pair of battery operated *Batman* Batmobile tin toys. Pair of battery operated tin toys of the Batmobile made in Taiwan in the circa 1980s by Cien Ge. Blue car known as the "Batmobile Piston" features a bank of 8 pistons at the rear that move up and down. The car was tested and does light up and move, but pistons do not operate and could be easily repaired. The red car lights up but does not move, but could easily be repaired. **$400 – $600**







937. **Original Robin's Batcycle go-cart from the *Batman* TV show and the feature film.** (ABC-TV, 1966-1968) This cart is the sole hero go-cart and the only one that had a working engine. It was built in 1966 by Richard "Korky" Korkes and Dan Dempski. This cart was seen in four episodes of the *Batman* TV show and could be seen in the Batman feature film driven by Robin (Burt Ward). It is completely hand-built and made from steel and powered by a two-stroke Yamaha 55cc engine with a 3 speed manual transmission. It has an Airheart disc brake system, electronic starter and its original wheels and Firestone tires. It is fully running and all parts are original and unrestored for the exception of four replacement Naugahyde vinyl pieces. The cart has its original windshield which exhibits a crack with a hole drilled through it. The hole was drilled by Dan Dempski in 1966 to stop the crack from spreading and it can be clearly seen in vintage photos where Robin (Burt Ward) is driving it. The lot does include one of the original vinyl Naugahyde panels (that is not being used) & its original (non-working) battery. The Batcycle go-cart was produced as a plastic model in the 1960s by Aurora and in the last few years by Hot Wheels and Polar Lights. Accompanied by a letter from its former owner for the past 40+ years and a letter from Richard Korkes attesting to its authenticity. **$25,000 – $35,000**







938. **Guy Williams "Prof. John Robinson" space suit and helmet from pilot episode of *Lost in Space*.** (CBS-TV, 1965-1968) Iconic space suit and helmet worn by Guy Williams as "Prof. John Robinson" in the *Lost in Space* pilot episode, "The Reluctant Stowaway." Williams wears this space suit near the end of the episode during his space walk to repair the NGS scanner. The quilted diamond pattern vest has an integral webbed utility belt with clasps that allow fitment of the vacu-formed oxygen tank on the rear and elastic straps on the sides for fitting to the actor. The fiberglass helmet is padded inside with aluminum components around the collar surrounding the sliding face shield. Mounted on a custom mannequin torso display and base, the suit and helmet measure 32 in. tall x 17 in. wide at the shoulder, 45 in. tall on wooden base. A rare and instantly recognizable piece of wardrobe from this cult classic TV series. **$20,000 – $30,000**







939. **Original Tom Wright screen-used painting from the *Night Gallery* episode "Quoth the Raven"**. (Universal TV, 1971) To follow up the earlier success of his dark fantasy series *The Twilight Zone*, Rod Serling created an anthology of macabre and suspenseful tales, each one introduced by Serling with a dark and often horrific painting illustrating the episode's theme. All but the initial pilot episode are painted by Tom Wright, who achieved even greater recognition later in life as a director of such hit TV series as *CSI, X-Files*, and *NCIS*. Wright's masterful paintings are not only the definitive distillation of the nightmarish essence of each story, they have achieved an enduring and growing cult following far beyond any other aspect of the shows themselves. Acrylic on 20.5" x 28.5" masonite of a demented Edgar Allen Poe character with shrieking raven perched upon his shoulder. This episode, entitled "Quoth the Raven" directed by the great character actor Jeff Corey, is one of the short dark comedies used to link longer, generally more serious stories during the first two seasons of an hour-long time slot. Legend has it that this is one of artist Wright's personal favorite works, as he based the subject on the show's producer and co-writer, Jack Laird, who was a source of frequent creative conflicts with Rod Serling. Painting shows very minor scratches to surface which are not overtly distracting, and shows an area of professional restoration to lower background (the paintings were not deliberately protected or conserved following the show's close, as witnessed by Universal tour attendees). **$6,000 – $8,000**





940. **Original Tom Wright screen-used painting from the *Night Gallery* episode "The Waiting Room"**. (Universal TV, 1971) To help Rod Serling introduce one of the most memorable and genuinely haunting episodes of the entire series of *Night Gallery*, not to mention one of the best performed by its exceptional ensemble cast of legendary screen tough guys, artist Tom Wright created this icon of a generic wild-west gunslinger lying cold and dead in a $12 coffin. Storyline of the episode entitled "The Waiting Room" depicts Hell as a saloon where cold-hearted gunslingers are forced to repeatedly re-enact their own demise for eternity. Acrylic on 24" x 40" masonite, re-framed in simple wood molding after series end. Excellent condition. **$6,000 – $8,000**



941. **Sally Field nun's habit from *The Flying Nun*.** (ABC-TV, 1967-1970) In this delightful comedy – which was Sally Field's second major role following the success of *Gidget* – the young actress stars as "Sister Bertrille," a nun in the Convent San Tanco in Puerto Rico, whose slight figure and overpowering coronet conspire to whish her airborne at will, without much control over her destination! The costume consists of a crème-colored habit and matching belt. Internal Columbia Pictures label in the habit is handwritten "Sally Field." Accompanying belt also has a Columbia Pictures label which is handwritten *"Marge,"* likely Marge Redmond who played "Sister Jacqueline." Exhibits a few small stains, missing the uppermost button; otherwise, Excellent condition considering its age. **$3,000 – $5,000**



942. **Large painting of Richard Chamberlain as "King Edward VIII" from *The Woman I Love*.** (Universal-TV, 1972) Accomplished in acrylic and tempera on 29 in. x 37 in. board and depicting Richard Chamberlain as "King Edward VIII" in full Royal uniform festooned with medals and sash. A fine portrait and wonderful likeness. The love of King Edward VIII for American divorcée Wallis Warfield Simpson, played by Faye Dunaway, eventually led to his abdication. Housed in an ornate decorative frame measuring 37 in. x 45 ½ in. A few small paint chips; otherwise, Fine condition. **$600 – $800**



943. **Prop telephone from *The Andy Griffith Show*.** (Universal, 1973) Green Stromberg-Carlson rotary telephone used in the season 8 episode, "Goober goes to an Auto Show," of *The Andy Griffith Show*. Exhibits minor wear from production use; otherwise, very good condition. Includes a typed statement from Harry Gordon, Set Decorator for 100 episodes 1961-1968, stating this telephone was used as a prop in the episode. **$200 – $300**



944. **Paramount exterior stage signs for ABC *Happy Days*, *Laverne & Shirley*, *Mork & Mindy* and *Three's Company*.** Four exterior stage signs for the ABC-TV sitcoms: *Happy Days*, *Laverne & Shirley*, *Mork & Mindy* and *Three's Company*. Hand-painted in acrylic on 20 in. x 28 in. illustration board mounted to wooden frames with the stars' names. They exhibit minor edge wear and soiling, *Mork & Mindy* sign with some paint spatters; otherwise, very good condition. **$200 – $300**



945. **Original storyboard concept artwork from *Dallas*.** (CBS-TV, 1978-1991) Original storyboard concept artwork accomplished in ink, gouache and tempera on a 16 in. x 18 in. leaf of 8-ply illustration board, featuring Larry Hagman as "J.R. Ewing" in bed with a woman with champagne and glasses in the foreground. Production notations handwritten along the upper right margin, indicating this artwork is for episode 4, "Winds of Vengeance," in which J.R. and the Ewing family are taken hostage in retaliation for his extra-marital affairs. Very fine. **$200 – $300**
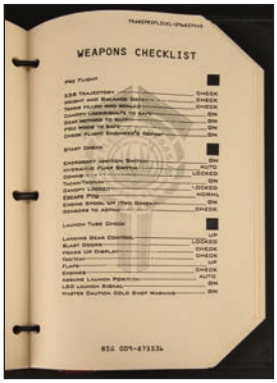
946 No Lot.





947. ARCTIC UNIFORM FROM *BATTLESTAR GALACTICA*. (ABC-TV, 1978-1979) Distinctive quilted parka with fur collar and cuffs, five gold metal interlocking clasps front closure, Galactica patches and bullet-shaped insignia patches on both shoulders. Worn by members of the Colonial expedition in the episode "Gun on Ice Planet Zero." Includes matching stirrup pants. Small tear at the upper left breast. **$1,200 – $1,500**





949. PEGASUS CIC PROGRAMMING CONTROL BINDER FROM *BATTLESTAR GALACTICA*. (NBC-Universal TV, 2004-2009) Sturdy 3-ring binder containing approx. 50 pages of material for CIC programming, navigation, auxiliary checklists, electrical power systems and other information. Used by one of the crewmembers aboard the Battlestar Pegasus and bearing the Pegasus insignia on the spine and front board. Measures 9 ¼ in. x 11 ½ in. Exhibits slight wear; otherwise, Excellent condition. **$400 – $600**





948. COLONIAL WARRIOR UNIFORM FROM *BATTLESTAR GALACTICA*. (ABC-TV, 1978-1979) Quilted tan tunic with gold braid at the collar and cuffs and tan breeches. The brown polyester faux chamois cloth jacket has suede shoulder guards, Galactica insignia patch on the right shoulder and Galactica crew pins at the collar. The brown Sidi boots have adjustable buckles and are approximately size 11. Jacket exhibits slight stains on the elbows and a tiny ½ tear on the back of the right sleeve; otherwise, Fine condition. **$6,000 – $8,000**

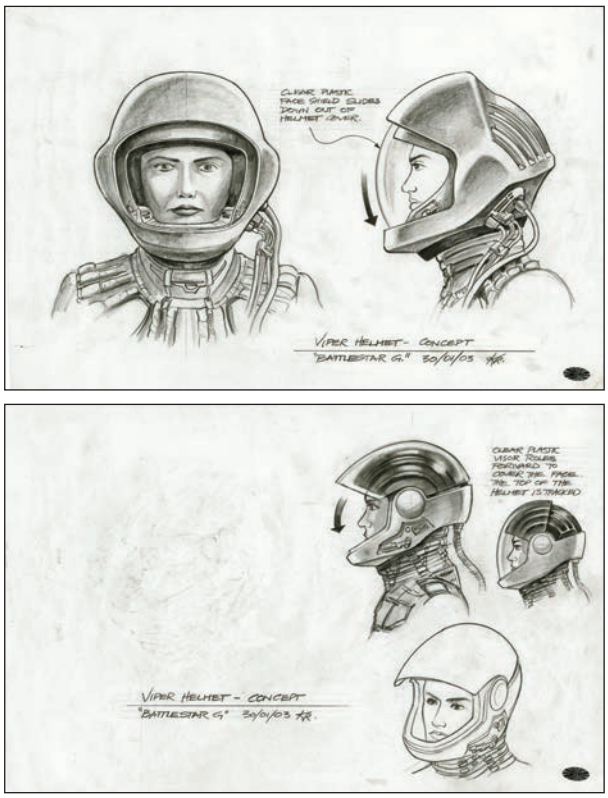








950. COMPLETE VIPER PILOT COSTUME AND HELMET FROM *BATTLESTAR GALACTICA*. (NBC-Universal TV, 2004-2009) Irridescent green vinyl Viper pilot jumpsuit with integral padded vest. The jumpsuit features a Viper patch on right shoulder, Battlestar Galactica insignia patch on left shoulder, pre-flight checklist on the left knee, Lieutenant rank pins on the collar and Junior Pilot qualification wings pin on the left breast. Size small. Includes vacu-formed helmet with braided hoses and aluminum component detailing, hand-painted shoes, size 6, and gloves. Helmet exhibits a break at the right jaw, but could be easily repaired; otherwise, in Excellent, screen-worn condition. **$8,000 – $10,000**



951. **Pair of Viper helmet concept drawings from *Battlestar Galactica*.** (NBC-Universal TV, 2004-2009)) Pair of concept drawings featuring various views of the Viper helmet from the TV mini-series: *Battlestar Galactica*. Accomplished in graphite on 11 in. x 16 ¾ in. leaves of vellum with handwritten production notations in the margins. Signed *"K.R."* by art director, Ken Rabehl, and dated *"30/01/03."* Fine. Rolled. **$600 – $800**



952. **Original set of Lou Ferrigno face and nose appliances from *The Incredible Hulk*.** (CBS-TV, 1978-1982) Original foam latex forehead and nose appliances worn by Lou Ferrigno in his signature role as Dr. David Banner's transmogrification into "The Incredible Hulk." This is the only forehead appliance ever to surface. A rare opportunity to acquire a complete set of prosthetics from this popular show. Obtained from a crew member on the series. The latex is in excellent, supple condition. **$1,000 – $1,500**



953. **Pillsbury Dough Boy hero animatable puppet, screen-used foods and casting of Dough Boy puppet**. Pillsbury Dough Boy animatable puppet body used to perform aerobic leg lifts from a Pillsbury Light product commercial. Constructed of foam latex and a rubberized outer "skin," it had an articulated metal armature which has been removed. Measures 6 in. long. Also includes five screen-used set foods including a biscuit, apple, brownie, cake and strudel constructed of foam, wood and resin. In addition, a resin casting of a complete Dough boy puppet which measures 9 ¼ in. on base. **$600 – $800**



954. **Hershey's Kisses with Almonds animated figure from commercial.** This animatable Hershey's Kiss was used during one of the commercials explaining how the almond gets inside the Kiss. It measures 6 in. tall with a 7 ½ in. metal armature rod connected to a painted cardboard almond which has been "wrapped" with the Hershey's paper. The almond swivels on the rod to complete the motion used in the sequence. Measures a full 15 ½ in. tall. **$600 – $800**





955. **Five replacement series Hershey's Kisses from commercial.** Set of five (5) replacement animation Hershey's Kisses wrapped in bright pinkish purple wrappers and featuring animatable "Hershey's" paper tails of stiff paper and thin foil-like metal which bends and allows the animators to subtly move them for the action sequences. Kisses are constructed of resin in various shapes, measuring approx. 2 ½ in. diameter x 2 in. tall. **$600 – $800**



956. **W.C. FIELDS POLICEMAN PUPPET FROM *GUMBY ADVENTURES*.** (TCF-TV, 1988-2002) W.C. Fields policeman puppet complete with uniform, belt with pistol, and gold badge. Constructed from foam legs and torso, foam latex arms with wooden head and wax-based clay hair, it measures 8 in. tall. It exhibits some cracking at the arms. **$400 – $600**



959. **HORSE PUPPET FROM *GUMBY ADVENTURES*.** (TCF-TV, 1988-2002) An original horse puppet constructed of polyfoam over an metal armature with felt "skin," faux fur for the mane and tail, beads for eyes. Measures 8 in. tall x 9 in. long. Exhibits some loss of felt skin, slight cracking; otherwise,Very good condition. **$400 – $600**



957. **CHESS PIECE POLICEMAN PUPPET FROM *GUMBY ADVENTURES*.** (TCF-TV, 1988-2002) Chess piece policeman puppet dressed in royal blue robe with gold dots, gold thread sash, and leather bag. Constructed from a pliable wax-based clay over a metal armature, it measures 8 in. tall. It exhibits a trace of cracking at the hands. **$400 – $600**



960. **SORCERER PUPPET FROM *GUMBY ADVENTURES*.** (TCF-TV, 1988-2002) Sorcerer puppet with silver badge and police cap. Constructed from foam legs and torso, foam latex arms with pliable wax-based clay head over a wire armature, it measures 5 ¼ in. tall, 6 ¾ in. tall. It exhibits some cracking at the arms. **$400 – $600**



958. **CHESS PIECE SQUIRE PUPPET FROM *GUMBY ADVENTURES*.** (TCF-TV, 1988-2002) Chess piece squire puppet constructed from a pliable wax-based clay over a metal armature, the head is animatable. It measures 10 in. tall on base. **$400 – $600**







961. **COMPLETE VISITOR COSTUME FROM *V*.** (NBC-TV, 1983) Complete Visitor costume including orange jumpsuit with internal "Warner Bros. Pictures Inc." label, orange vest with gold accents at the shoulders and collar and distinctive Visitor insignia on chest and collar (with internal "Warner Bros. Pictures Inc. label handwritten *"M"*), and two gauntlets. Belt is a replica. Exhibits slight fading at the knees and sleeves; otherwise, Fine condition. **$1,000 – $1,500**



962. Screen-used "Visitor" shuttlecraft filming miniature from *V: The Final Battle*. (NBC-TV, 1983) This "Visitor" shuttle is constructed of resin, hand-painted, airbrushed and detailed with applied decal "windows," "Visitor" insignia on the nose and alien language markings. It features the landing gear in the "down" position and has a threaded rod on one side for mounting to film the flying sequences. The miniatures in the series were reported to have been modelled by veteran VFX wizard Greg Jein. It measures 27 in. long x 13 in. wide x 7 ½ in. tall. One landing gear "foot" detached but present and easily repaired. Exhibits only slight wear; otherwise, Fine condition. A rare and instantly recognizable miniature from this imaginative sci-fi series. **$6,000 – $8,000**



963. "Visitor" large-format propaganda poster from the mini-series *V: The Final Battle*. (NBC-TV, 1984) Original prop poster as a pro- "Visitor" alien propaganda campaign in the "V" television series sequel, *V: The Final Battle*; 43" x 59" offset litho print of thoroughly white-bread American-looking kids embracing a Visitor in front of massive flying saucer. Possibly mounted (not inspected out of frame) with a few occasional wrinkles, otherwise Fine. **$600 – $800**







964. Visitor take-down rifle from *V: The Final Battle*. (NBC-TV, 1983) This is one of six Visitor take-down rifles made of fiberglass and resin from *V: The Final Battle*. It features an aluminum butt and disassembles to become a hand-pistol. Measures 36 in. long. Exhibits only slight wear; otherwise, Very good condition. **$2,000 – $3,000**



965. **Cryptkeeper chair and Cryptkeeper model from *Tales from the Crypt*.** (HBO-TV, 1989-1996) Beginning with a long tacking shot leading to the front door of the Cryptkeeper's decrepit mansion, then down to the basement where the show's host, the Cryptkeeper pops out of his coffin cackling wildly. The wisecracking Cryptkeeper was voiced by John Kassir and performed by puppeteer Van Snowden. Included is the Cryptkeeper's iconic chair constructed of foam over a wooden structure, hand-painted and detailed to resemble ancient carved stone and emblazoned with the series logo, "Tales from the Crypt." Includes an impressively detailed cast resin Cryptkeeper, taken from the original molds, and hand-detailed with long stringy hair over a mesh scalp net, hand-painted and clear-coated eyes and teeth and tattered clothing. This display measures 73 in. tall x 23 in. wide x 20 in. deep. Base of the chair exhibits some cracking; otherwise, Very good condition. **$12,000 – $15,000**

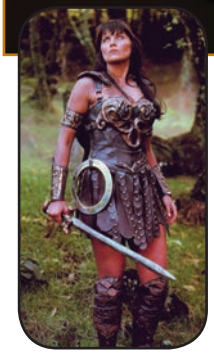


966. **Goldar hero costume with animatronic head mounted on custom display from *Mighty Morphin' Power Rangers*.** (MMPR, 1993-1996) Impressive Goldar costume and display, being the humanoid wolf and enemy of the Power Rangers, so called because of his golden suit of armor and matching helmet. Constructed of hard rubber armor, fiberglass, aluminum components for the wing mounts and vacu-formed wings which pivot outward. The head has electronics present but not tested, presumably for eye illumination and other movements. Mounted on a custom display figure which measures 83 in. tall x 56 in. wide (at the wings) x 44 in. deep and mounted on display base. **$6,000 – $8,000**



967. **Rodent villain costume from Japanese *Power Rangers*.** This elaborately detailed life-size costume was featured in an episode of the Japanese *Power Rangers* series titled, "Denji Sentai Megaranger," which was later adapted for English-speaking audiences as "Power Rangers in Space." Constructed of foam with synthetic and natural fibers, plastic and metal detailing, the costume exhibits distress and wear consistent with regular use in the action sequences of filming. This impressive costume measures a full 80 in. tall x 36 in. wide x 30 in. deep and is presented on a wooden stand for display. The left hand is missing. Comes with an ABC/Walt Disney COA. **$2,000 – $3,000**





969. **Lucy Lawless' hero prop Chakram weapon from *Xena: Warrior Princess*.** (MCA-TV, 1995-2001) This signature Chakram weapon was wielded by Lucy Lawless as "Xena." Like a boomerang, the Chakram always returned to Xena's hands after slicing through her enemies. Beautifully constructed of metal with gold painted accents and faux mother of pearl insets along the circumference. It measures 9 ¾ in. diameter and exhibits only slight scuffs and handling; otherwise, Fine condition. **$1,500 – $2,000**





970. **UGDO panel from *Stargate–SG1*.** (MGM-TV, 1997-2007) Seen in numerous episodes throughout the series, these panels are usually seen on Goa'uld ships and fortresses, and are used to open doors and communicate with the ship. Constructed of resin and painted gold and copper with green stationary buttons. Measures 14 ½ in. x 9 in. **$800 – $1,200**





968. **Security helmet from pilot episode of *Space: Above and Beyond*.** (Fox-TV, 1995-1996) Pilot episode security helmet fashioned from a black motorcycle helmet with attached full face shield that pivots upwards. Small yellow "SEC" label is affixed to the front. The helmet was worn by one of the security forces in this imaginative, short-lived series. **$200 – $300**



971. Dial Home Device Artifice from *Stargate–SG1*. (MGM-TV, 1997-2007) This is a counterfeit DHD used in Season 10: Episode 16 "Bad Guys." In the episode, the SG-1 crew are transported to an alien planet in which the Stargate is being kept in a museum of ancient artifacts. The curators of the museum had a replica DHD assembled to stand in front of the intact Stargate. When the team try to use the DHD to get home, they realize it's a replica when the buttons don't work. In lifting the DHD, numerous button-plates fall out of place. This large, black piece is made of dense rubber, with two circles of hard plastic pieces that feature constellation symbols (the keys to the Stargate). There is also a large static red button in the middle. The symbol pieces that fell off in the show are missing from this piece. The DHD measures about 48 in. x 48 in., and is in great condition, with only the six button-pieces missing. **$3,000 – $5,000**





972. Battle damaged Dial Home Device from *Stargate–SG1*. (MGM-TV, 1997-2007) This is a large sabotaged DHD that allowed the SG crew to reopen the Stargate and choose new destinations. It is very similar to the DHD destroyed in Season 5: Episode 14 "48 Hours." Constructed of fiberglass, has a black and copper-like color. The face has been crafted so that it looks as though it was blasted apart: there are melted sides, burn marks, and exposed electronics. The large piece measures about 48 in. x 54 in. Special shipping arrangements will apply. **$3,000 – $5,000**







973. Ba'al throne and base from *Stargate–SG1*. (MGM-TV, 1997-2007) Ba'al's throne, complete with base, used in in the season 8 episode, "Reckoning (Part 2)" and by Anubis in the Season 7 episode, "Homecoming." The throne is made of resin, glass and plastic; the base is plastic and wood. The throne has been crafted with a futuristic look, painted dark brown and gold, with gold plastic trim on the front and sides and a detailed pattern of symbols. The arms feature glass crystal balls that illuminate when plugged in. The base also has wheels allowing for easy movement. The throne measures 32 in. x 56 in. x 25 in. on a base measuring 15in. x 72 in. x 53 in. Exhibits some trim separation and slight wear. **$2,000 – $3,000**





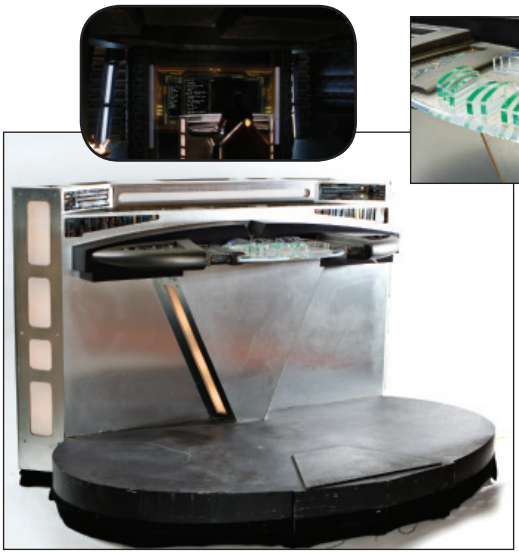
974. Orlin's device from *Stargate–SG1*. (MGM-TV, 1997-2007) This is the Orlin device from the season 5 episode, "Ascension." The device is a powerful weapon that Orlin helped develop to protect the Ancients from invaders and the native culture eventually attempted to use this weapon offensively against other planets. Constructed of resin and fiberglass and colored black and blue.. The top of the device is lavender in color and resembles the look of an iceberg; this is the piece of the device that the energy beam was delivered through when activated. Also included is the original production dolly, which can be utilized to easily move the item. This item measures approximately 37 in. x 77 in. Exhibits missing tips of the lavender colored beam emitter; otherwise, in good condition. **$1,500 – $2,000**



975. Goa'uld ship power station from *Stargate–SG1*. (MGM-TV, 1997-2007) This is the Goa'uld ship power station as seen in the two-part episode arc "The Reckoning" in season 8. The power station is made of textured resin and plastic and has been crafted to reflect the futuristic technology that the Goa'uld possess. The base and arch are textured and painted gold and black, with the middle vertical piece containing several colored crystals. Adding to the impressive piece, the item possesses numerous lights that, when plugged in, light up the crystals and panels in the center vertical piece as well as the sculpted plastic pieces running from base to top arch, two of which are not present. This piece measures approximately 83 in. long x 51 in. wide x 9 in. tall and is in very good condition. **$1,000 – $1,500**



977. Pair of Horus statues from *Stargate–SG1*. (MGM-TV, 1997-2007) Pair of Horus statues seen in the pilot episode, as well as the season 10 episode, "Bad Guys," in an Artifacts Museum on another world as a memento of one of the team's past adventures. Made of fiberglass and wood, they are colored gold and tan, and have hieroglyphic symbols vertically on the front. These breathtaking statues measure approximately 11 ft. tall x 36 wide x 52 in. deep, one is production distressed on one side from being shot at in the episode "Bad Guys." Include two dollies for easier transportation. Special shipping arrangements will apply. **$3,000 – $5,000**



976. Asgard control station console from *Stargate–SG1*. (MGM-TV, 1997-2007) This is the Asgard control station used in the fan favorite science fiction series Stargate: SG-1. This item can be seen in season seven episode one entitled "Fallen." The device is composed of resin, aluminum, and wood; with numerous detailed pieces on the panel, crafted to resemble futuristic electronics which reflect the Asgard's advanced technology. On top of a large black wooden base is the aluminum top featuring plastic white panels. Also there is the main control panel, which contains 21 transparent plastic pieces colored red green and blue all of which illuminate when connected to a power source. This item measures approximately 4 ft. long x 3 ½ ft. tall and has wheels for easy movement. The solid wooden backplate has a small hole as well as slight scratches due to production use and storage but the item is in good condition. Special shipping arrangements will apply. **$1,000 – $1,500**





978. Screen-used prop wooden Vampire stake from *Buffy the Vampire Slayer*. (TCF-TV, 1997-2003) Prop wooden stake constructed from hard rubber and meticulously hand-painted and detailed to resemble carved wood. This style of stake was used extensively in season 5 of Buffy the Vampire Slayer, including the first episode of season 5 "Buffy vs Dracula", episode 4 "Out of My Mind", episode 5 "No Place Like Home", episode 7 "Fool For Love", episode 14 "Crush" and episode 18 "Intervention." Measures 11 in. long. A wonderful signature prop from this popular series. **$1,200 – $1,500**

979. No Lot.





981. **JANUARY JONES "BETTY DRAPER" VINTAGE PAT SANDLER-DESIGNED BLACK/GOLD FLORAL DRESS.**. (Lionsgate, 2007-) Vintage Pat Sandler-designed sleeveless black cocktail dress with silver and gold chrysanthemum designs worn by January Jones as "Betty Draper" in *Mad Men*. Zipper closure at rear. This dress was featured prominently on the cover of the July 19-August 1, 2010 issue of *TV Guide*. An issue of the magazine is included **$1,500 – $2,000**







980. **JON HAMM "DON DRAPER" SIGNATURE 2-PC VINTAGE SUIT FROM *MAD MEN*.** (Lionsgate, 2007-) Signature vintage two-piece gray suit by Lembo Bros. of Providence, RI, worn by Jon Hamm in his bedroom as "Don Draper" in *Mad Men*. **$1,500 – $2,000**





982. **CHRISTINA HENDRICKS "JOAN HARRIS" VINTAGE MOLLIE PARNIS-DESIGNED GREEN SATIN DRESS FROM *MAD MEN*.** (Lionsgate, 2007-) Beautiful vintage Mollie Parnis-designed dress of rich green satin worn by Christina Hendricks as "Joan Harris" in *Mad Men*. Zipper closure at the rear. Exhibits a few very tiny holes and traces of cobwebbing, otherwise, Excellent condition **$2,000 – $3,000**





983. Elisabeth Moss "Peggy Olson" signature plaid dress from *Mad Men*. (Lionsgate, 2007-) Signature vintage plaid dress of pale blue and olive green by David of Pittsburgh worn by Elisabeth Moss in her role as "Peggy Olson" in *Mad Men*. Zipper closure at the rear. **$800 – $1,200**





985. Jon Hamm "Don Draper" vintage cashmere overcoat from *Mad Men*. (Lionsgate, 2007-) Vintage three-button Mongolian cashmere overcoat by Dhalishan with full brown silk lining worn by Jon Hamm as "Don Draper" in *Mad Men*. Internal label inside breast pocket handwritten *"42,"* **$400 – $600**







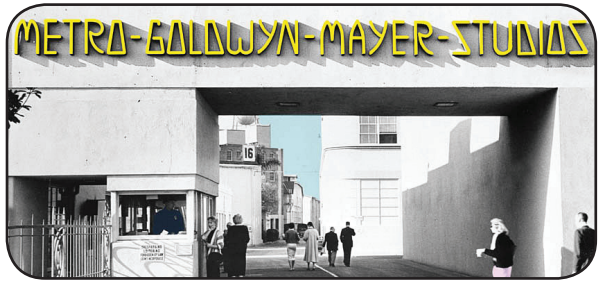
984. Melinda McGraw "Bobbie Barrett" leopard print dressing gown from *Mad Men*. (Lionsgate, 2007-) *Mad Men* Vintage one-button leopard print dressing gown with black velvet trim along the collar and pockets. Worn by Don Draper's mistress, "Bobbie Barrett," played by Melinda McGraw in the Season two episode, "Maidenform." **$400 – $600**





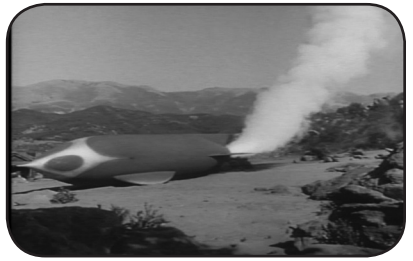
986. Period-style "Keystone Cop" and striped convict costumes from unspecified MGM production(s). Pair of complementary costumes from MGM unspecified production(s), consisting of "Keystone Cop" uniform of vintage heavy black-wool overcoat with bright gold-colored buttons and vintage "Bobby" style hat, both with toy badges, together with a simple muslin black and white striped "convict" pants and shirt. Though exhibiting no studio tags, these items were acquired from MGM many years ago together with the *Ben-Hur* costumes listed elsewhere here. **$300 – $500**





987. **Original "Metro-Goldwyn-Mayer" sign from the gates of M-G-M in the 1930s-1940s.** 24 individual letters plus three hyphens that hung outside the front gate of Metro-Goldwyn-Mayer during its golden age. From the end of the silent film era through World War II, M-G-M was the dominant motion picture studio in Hollywood. Tapping into the audience's need for glamour and sophistication, its roster of big name stars dominated the era: Greta Garbo, John Gilbert, Norma Shearer, Joan Crawford, Lon Chaney, William Powell, Buster Keaton, Clark Gable, Myrna Loy, Jeanette MacDonald and many others. Constructed of pressed sheet metal, each letter measures approx. 26 in. tall. An incredible opportunity to own an iconic artifact from the Golden Age of Hollywood cinema. **$20,000 – $30,000**

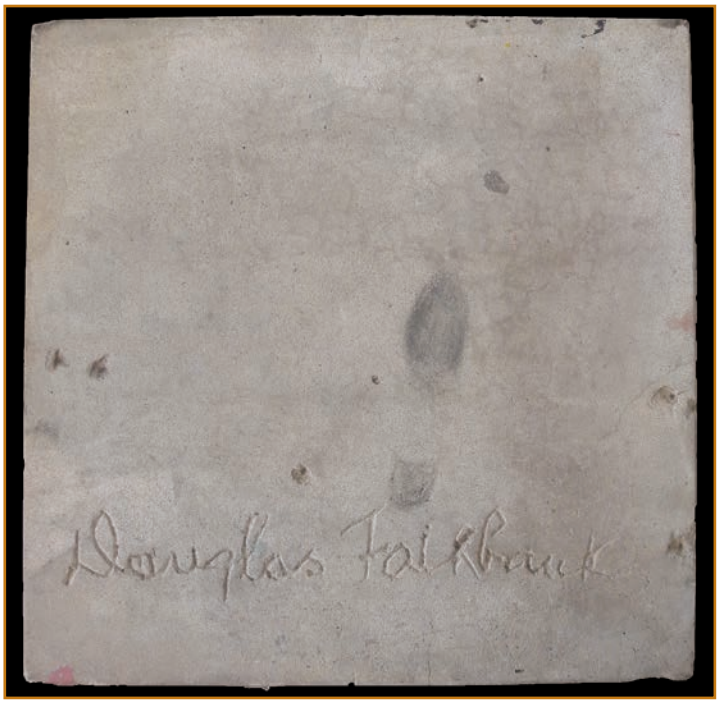






988. **Judd Holdren's Space Ship from *Zombies of the Stratosphere*.** (Republic, 1952) Fuselage constructed of fiberglass with fins and turret of balsa wood, painted matte black with silver nose and measuring 83 in. long x approx. 14 in. diameter. This is Judd Holdren "Larry Martin's" ship who must protect the Earth from being blown up in order to make Mars a warmer place. This amazing prop is clearly visible in many scenes throughout the film and features a door with integral staircase on the side which lowers to reveal the interior. This incredible relic from the dawn of space travel on screen, was designed by the legendary sci-fi team of Howard and Theodore Lydecker and saw extensive duty for Republic, and may have appeared in other serials like Radar Men from the Moon and the like. Condition is quite remarkable for its age and in the manner in which it was used, including being pulled along the desert floor for takeoff sequences, smoke effects billowing from the tail (soot residue present at the rear), etc. Exhibits small chips, fin edges are scraped and tips of the tail are missing; all minor issues considering the historical significance of such a unique sci-fi filming miniature. Very good. **$30,000 – $50,000**







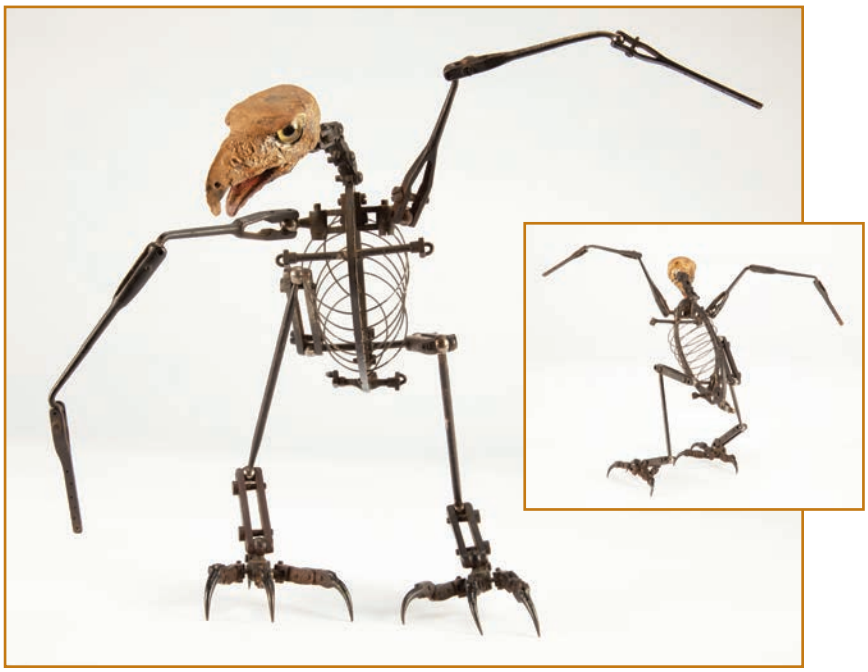


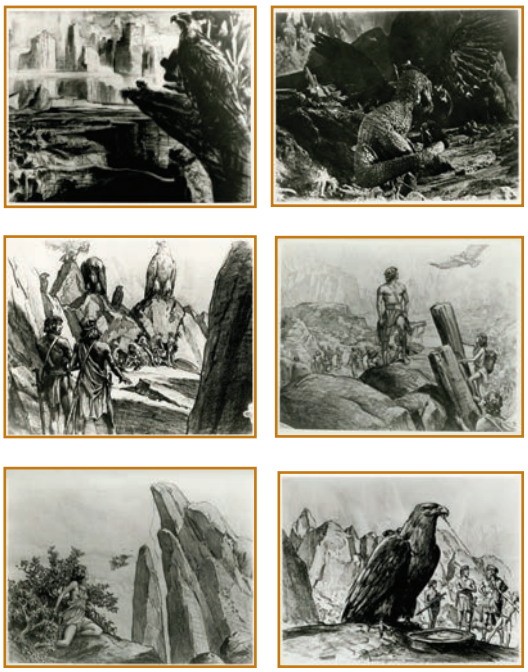
989. **A Tradition is Born: the concrete slabs that launched the Grauman's Chinese Theatre courtyard.** In 1927, Sid Grauman commenced work on his greatest theater to date: the Chinese Theatre. As concrete was being poured to create the sidewalk in front of the building, he accidentally stepped into the mix before it dried. His friends, Mary Pickford and her husband, Douglas Fairbanks, decided to follow suit by placing their own prints in the concrete and signing their names with a nail, Pickford even adding the date. In the more than 80 years since, tourists and movie stars alike have flocked to the historic courtyard of the Grauman's Chinese Threatre to see where Hollywood's notables have left their imprints. These slabs were removed in 1958 to make way for the installation of the Hollywood Walk of Fame and measure 31 in. square. The lower right corner of the Mary Pickford slab is broken away (not affecting imprints or signature); otherwise, condition remains very good. Very heavy, special shipping arrangements will apply. Includes a letter from Marian Gibbons, founder of Hollywood Heritage operating a museum from the original Cecil B. DeMille Barn. **$35,000 – $55,000**





990. **Willis O'Brien articulated stop-motion armature from *War Eagles*.** (RKO, 1933) This fully articulated armature is from the un-produced prehistoric fantasy, *War Eagles*, and was created by the father of stop-motion special effects, Willis O'Brien. It measures 11 ½ in. tall with a wingspan of 13 in. and is intricately constructed of jointed steel and aluminum using numerous hinges and steel ball-and-socket assemblies. Each vertebra in the highly adjustable neck is screw-fastened and adjustable as are the wings/arms. The toes and talons feature numerous hinges. The head has an aluminum underskull with sculpted skull and beak with glass eyes. Amazingly, it still retains the original latex "skin" on the legs and talons. In 1938-1938, legendary filmmakers Merian C. Cooper and Willis O'Brien teamed with screenwriter Cyril Hume (Forbidden Planet), and under the production banner of MGM Studios, came up with a film project they hoped would rival RKO's King Kong. The screenplay is filled with all the hallmarks of another thrilling epic including a lost volcanic world, Viking warriors astride giant prehistoric eagles, menacing dinosaurs, a damsel in distress and a grand finale that featured an aerial battle between these winged giants and a fleet of enemy warplanes over the skyline of New York City. Includes an archive of modern 8 in. x 10 in. prints of conceptual storyboard artwork showing the natives riding and interacting with the eagles by Duncan Gleason as well as on-set production photographs of the War Eagle battling the Tyrannosaurus Rex. **$30,000 – $50,000**





991. **Willis O'Brien articulated stop-motion armature from *War Eagles*.** (RKO, 1933) This War Eagle creature armature is from the un-produced prehistoric fantasy, *War Eagles*, and was created by the father of stop-motion special effects, Willis O'Brien. It measures 9 ½ in. tall with a wingspan of 12 ½ in. and is intricately constructed of jointed steel and aluminum using numerous hinges and steel ball-and-socket assemblies. Each vertebra in the highly adjustable neck is screw-fastened and adjustable as are the wings/arms. The toes and talons feature numerous hinges. The head has an aluminum underskull with sculpted skull and glass eyes. Includes an archive of modern 8 in. x 10 in. prints of conceptual storyboard artwork showing the natives riding and interacting with the eagles by Duncan Gleason as well as on-set production photographs of the Tyrannosaurus Rex. **$30,000 – $50,000**









992. Pair of native shields from the 1935 *She* and other RKO productions. (RKO, 1935) Painted cardboard, paper-mache, wood, and leather-lacing "native" shields brandished in the 1935 version of *She*, and almost certainly other RKO productions with similar scene subjects, like *Mighty Joe Young* and possibly even *King Kong*. **$1,000 – $1,500**





994. Head-servant long tunic from *Charge of the Light Brigade*. (Warner Bros., 1936) Long red wool tunic with gold brocade costume for a Hindu servant character in the film. This costume is easily identified in the film, and can be clearly seen especially in the scene with this servant character helping Errol Flynn and Olivia de Havilland crossing a river. Bears internal label of Western Costume Co. **$300 – $500**







993. Dinosaur costume from *One Million B.C.* (Hal Roach, 1940) This incredible dinosaur costume is constructed of coated burlap molded into shape, thick canvas for the neck with thick wadding underneath and a wire support. The head and neck feature an intricate wooden understructure, metal components to allow the jaw to open and close and an attached leather football helmet that allowed the actor to comfortably "wear" the costume while moving around. The whole costume is hand-painted and detailed. It exhibits wear consistent with its age, the tongue is detached but present, the right side of the neck is split open exposing the fiber wadding padding underneath, general soiling and distress, but remains in very good, stable condition. This impressive piece measures 49 in. tall x 23 in. tall and is mounted on a wooden base with internal wood structure for support. A unique and important costume piece from the dawn of Hollywood special effects. **$6,000 – $8,000**



995. Original Winkie Guard spear including metal spearhead and original wooden staff. (MGM, 1939) Cast metal spearhead which was wielded by the Winkies, the Wicked Witch's ominous guards. Reminiscent of Adrian's costume designs for the production, it is quite likely that the prop department created the spearhead based on Adrian's design. Spearhead measures 30 in. long and includes the original staff measuring 97 ½ in. long. Staff exhibits paint scuffs; otherwise, very good condition. An incredible artifact from the film. $18,000 – $22,000



996. "OZ" screen-worn T-shirt from Emerald City worker in *The Wizard of Oz*. (MGM, 1939) Vintage 1930's "Oneita Underwear" cotton T-shirt which MGM wardrobe department altered with addition of cream on Kelly green felt "OZ" letters. Worn by the scarecrow's "straw-stuffer" Ozmite worker during preparation to meet the Wizard (note, the original green-cast hue of the fabric has faded or laundered out to a dull yellow). Maker's tag has indecipherable numbers added by MGM. **$6,000 – $8,000**





997. Original screen-worn Munchkin "flower pot" hat from *The Wizard of Oz*. (MGM, 1939) Stylized Munchkin "flower pot" hat of gold felt with hand-painted wooden beads along the perimeter and crowned with an intricately built felt flower of pale pink with green leaves over a thin metal wire armature. Includes the attached string and ribbon that attached it securely to the actor's head. A small label is sewn inside and handwritten, *"Sally Ann Estell."* The thread that secures the flower to the top is slightly loose, a few tiny moth holes; otherwise, condition is remarkable for this rare wardrobe from the film. **$3,000 – $5,000**





998. Wicked Witch of the West Crystal Ball from *The Wizard of Oz*. (MGM, 1939) Undoubtedly the most famous crystal ball in film history, this hand blown glass sphere was used by the Wicked Witch of the West (Margaret Hamilton) to keep track of Dorothy (Judy Garland) and her companions as they traveled down the yellow brick road in the MGM Technicolor classic *The Wizard of Oz,* a film which has become a national institution. Missing since 1939, this iconic item was thought lost by *Oz* experts after it did not turn up during MGM's famous 1970 sale, but research has revealed that MGM never owned it. Instead, the item spent part of the last 72 years stored safely inside the tiny prop house lovingly maintained by special effects genius, Kenneth Strickfaden (*Frankenstein*), who contributed not only the crystal ball to the film, but was hired to create the electrical shock effect the Witch received when she bent down to remove the ruby slippers from Dorothy's feet. Before appearing in *The Wizard of Oz*, the item appeared in other classics involving Strickfaden, including MGM's *The Mask of Fu Manchu* starring Boris Karloff, and Twentieth Century Fox's *Chandu the Magician* starring Bela Lugosi. Approximately 25 inches in diameter, positive identification occurred after noted *Wizard of Oz* experts mapped bubbles found in the hand-blown glass and painstakingly matched those with corresponding blemishes that appeared on screen. In addition, the ball's unique, non-spherical hand-blown shape matches original MGM set photos from multiple angles. When consulted on the authentication of this crystal ball, William Stillman, noted *Wizard of Oz* expert and co-author of *The Wizardry of Oz* states: *"I compared the visuals you sent against the set stills we have here, and I am pleased to say that it appears as though the markings and imperfections do align. Interestingly, I never before noticed how irregularly-shaped the globe was/is. It appears as though an effort was made to place the lopsided portion away from the camera side. In any event, I am pleased to help authenticate this unusual piece. Given its size and composition, it's remarkable it survived unscathed.* Ownership of the item is thought to have transferred from Strickfaden to Dr. Maxwell Smith's legendary science fiction prop house, Vectrex Corp., somewhere around 1973 when the two worked together on *Blackenstein*. This is the first time since the filming of *The Wizard of Oz* that this iconic screen used item has been offered to the public. Due to its use by not only Judy Garland, but also Boris Karloff and Bela Lugosi, the item's cinematic importance cannot be overstated. Unlike other iconic *Wizard of Oz* items that were duplicated multiple times for use in the film, this is the only one of its kind. **$40,000 – $60,000**

For additional information on authentication process log on to: www.profilesinhistory.com/ozcrystalball

The owner wishes to donate a portion of the proceeds to The New Jersey State Teen Arts Program, and The New Jersey State Firemen's Home.



999. **Prop centrifuge filming miniature from *Without Love*.** (MGM, 1945) Finely detailed centrifuge filming miniature from *Without Love.* In the film, Spencer Tracy plays military research scientist, "Pat Jamieson," and a puppet version of Tracy is filmed inside this centrifuge miniature. Constructed of metal and resin components, it features a chain-driven series of cogs and driveshaft (not functional) and is wired for illumination (untested). The rear cockpit window unlatches to allow access to the interior. Completely hand-painted and detailed and measuring 42 in. long x 19 in. tall. **$5,000 – $7,000**

1000. **No Lot.**





1001. ***The Big Sleep* original bronze door-plaque for the Sternwood residence.** (Warner Bros., 1945) Highly identifiable prop (which opens the door, so to speak) to one of the most iconic and revered films, not only from the Film Noir genre, but from the entire range of classic Hollywood films, namely Howard Hawks' *The Big Sleep*. Every facet of the film is impeccable, from the source novel by Raymond Chandler, to the adaptation by William Faulkner, Leigh Brackett, and Jules Furthman(who collaborated on some of the most suggestive dialogue in post-code history) to the exceptional characterizations by each and every cast member, large and small (Dorothy Malone as the bookstore clerk who lets her hair down for Humphrey Bogart, and Martha Vickers who tries to let it all down for him as well, etc.). Plaque is actual cast bronze in Lauren Bacall's screen character family name, not some lightweight prop material, and acts as the base for a heavy door knocker(not included here), and is the very first image, in closeup, presented to viewers as the screen opens up for Bogart's entrance. Measures 6" x 10" and weighs 2lbs, in excellent screen-used condition. **$400 – $600**





1002. **LaFontanne Chemical Co. wooden sign from Charlie Chan film *Docks of New Orleans*.** (Monogram, 1948) Wooden sign measures 21 in. x 31 ½ in. hand-painted in gold and black, "LaFontaine Chemical Co." This film was Roland Winter's second film playing Charlie Chan. Exhibits slight wear and chipping along the edges; otherwise, very good condition. **$300 – $500**





1003. **Montgomery Clift "Matt Garth" screen-worn cowboy hat for *Red River* from Howard Hawks' collection**. (United Artists, 1948) Montgomery Clift "Matt Garth" screen-worn Stetson cowboy hat from *Red River*, retained and treasured by director Howard Hawks for the remainder of his life. Hawks' son Gregg even relates the story growing up of wishing to play with the hat around the house, and being told who had used it in the film and why it was special and needed to be preserved. Though advance publicity portraits of Clift show a brand-new version of this same design hat (which this of course could also be one and the same) this screen-worn hat was intentionally distressed so as to appear well-used in the film, and screen images match the exact look of this example. Though Montgomery Clift appeared in one other film released a few months earlier, this is the vehicle that brought the world's attention to his unique and remarkable acting gift. *Red River* ranks as one of the greatest Western films of all time, and Howard Hawks as one of the greatest directors, and we are proud to offer a number of his personal treasures here. **$8,000 – $12,000**

1004. ***Red River* D-Ranch custom belt buckle plaque commissioned by John Wayne for Howard Hawks**. (United Artists, 1948) To commemorate their work together on the now-legendary western film *Red River*, John Wayne commissioned custom belt buckles based on the brand of the Wayne character's ranch in the film, The "D" ranch with wave symbols to represent the river. They were presented only to a few key cast and crew members, and at the end of the film Wayne and director Howard Hawks exchanged buckles, so Wayne can be seen wearing Howard Hawks' buckle in numerous later films. This one-only produced large-scale model for the buckles with Wayne's initials, made into a decorative plaque, makes humorous light of the switch, in Wayne's engraved words, "HOWARD, Wrong initials—or maybe they copied the buckle you're wearing. Affection, DUKE". Plaque measures 12' x 14.5", and buckle model is cast metals and quite heavy. **$3,000 – $5,000**





1005. ***Red River* original 16mm film, director's personal rare "book version" print** . (United Artists, 1948) Original Agfa-stock 16mm film on three 14" reels, presumed complete and intact. When director Howard Hawks completed post-production on his epic western *Red River*, he screened to preview audiences what has now become known as the "Book Print", as it differs somewhat significantly from the final release edit in the following ways: the "Book Print" uses scenes of handwriting on paper, pages from "Early Tales of Texas" for narrative transitions; it contains at least two scenes which were trimmed or eliminated later; the musical score is more vocal and less instrumental than the final release; and it runs 7 ½ minutes longer. Historians argue over Hawks' own preference as to a "Director's Cut" though tend to agree the original "Book Print" to be the superior storytelling version, and the fact that Hawks retained in his collection only this "Book Print" (this is his own personal print offered here) indicates he felt the same way. **$1,000 – $1,500**









1006. **Judy Garland "Hannah Brown" two-piece ivory and lavender dress with vest and additional slip from *Easter Parade*.** (MGM, 1948) Worn by Judy Garland as "Hannah Brown" in the transition-number "I Love a Piano" where Fred Astaire cements their working relationship as a musical stage team. Dress consists of lavender, gray, cream, and ivory checked satin skirt attached to satin and lace blouse, with satin, organdy, and lace integral skirt;Vest is of lavender wool crepe accented by sequins and darker lavender chiffon scarf, and bottom flare lining which matches skirt. Dress bears internal label "Judy Garland 4728" and MGM laundry tag "2F 49466". Offered together with separate petticoat/skirt of organdy and lace which bears studio tag "Judy Garland #8" and MGM cleaning tag marked "1440", indicating it was almost certainly worn by Garland for *In the Good Old Summertime*, though it could easily have been first worn by her in this film. **$12,000 – $15,000**





1007. **Very large model of lower arm of a gorilla from *Mighty Joe Young*.** (RKO, 1949) Large model of Mighty Joe Young's arm measuring a full 53 in. long. The fingers are constructed from thick cotton wadding tied with string and covered with foam latex, the arm has a wooden understructure that is covered with canvas and hand-punched hair for fur. **$6,000 – $8,000**





1008. **Ralph Clanton "Antoine Comte de Guiche" hero costume from *Cyrano de Bergerac*.** (UA, 1950) Heavy multi-layered period tunic and pants of teal twill over ivory satin with elaborate brocade, worn by Ralph Clanton in *Cyrano de Bergerac* and bearing an internal Western Costume label with his typed name. Some minor soiling, wear, and separations from age and handling, still quite presentable. **$300 – $500**



1010. **Original Certificate of Academy Award Nomination to Gloria Grahame for *The Bad and the Beautiful*.** (MGM, 1952) Gloria Grahame was not only nominated for, but also won the Academy Award of 1952 in the category of Best Actress in a Supporting Role for her portrayal of Rosemary Bartlow. Vincent Minnelli's acclaimed expose of backstage politics also claimed four more Oscars, plus several other nominations. Although nomination plaques for technical merits are relatively common, those within acting categories are extremely scarce and rarely come to market. Plaque measures 12" x 14", and apart from minor edge bumping is in fine original condition. **$400 – $600**

1011. No Lot.





1009. **Original Lon Chaney, Jr. tail coat from *Inside Straight*.** (MGM, 1951) Black wool six-button tail coat with full black satin lining and silver buttons at the front, cuffs and back, worn by Lon Chaney, Jr. in his role as "Shocker" in the film, *Inside Straight*. With MGM label on the inside breast pocket handwritten, *"Lon Chaney 1375 7781."* Remains in excellent condition as screen-used. **$800 – $1,000**









1012. MARILYN MONROE 1951 SCREEN AND PUBLICITY WORN CUSTOM ONE-PIECE BATHING SUIT AS "JOYCE MANNERING" IN *LET'S MAKE IT LEGAL*. (20th Century-Fox, 1951) Black and gold-metallic jacquard one-piece bathing suit with internal stretch-warp sateen insert by Renie (working under Charles LeMaire) and elaborate fully-wired internal flesh-tone nylon and pink taffeta brassiere, adapted by Renie from a Helene of Hollywood original. Bears the following identifiers: 20th Century-Fox wardrobe label sewn onto bra strap; Helene of Hollywood size C-34 label sewn into bra strap; and "M. MONROE" printed in fountain pen on internal stabilizing strap. This exact suit not only was worn prominently by Marilyn in her 1951 film *Let's Make it Legal*, Fox also exploited her in this suit for extensive general publicity, including the full-color back cover of Pageant magazine, March 1952, which declares Marilyn to be "The hottest thing in Hollywood since Jean Harlow". Up to this moment in her career, Marilyn played ingénue characters, on the sexy yet still naive side, but this film role in this particular suit is one of the earliest to focus so specifically on her cheesecake and glamour girl qualities. Bathing suit is of an exceedingly elaborate and sturdy hand construction as seen only from top designers for film studio work. Apart from a single tiny wear-hole in the middle-back and slight internal soiling from Marilyn's use, the suit is in a remarkable state of preservation, Very Fine. **$20,000 – $30,000**







1013. ORIGINAL SCREEN-USED ROBOT COSTUME FROM THE BELA LUGOSI FILM *MY SON THE VAMPIRE*. (1952, Fernwood Productions) In the time-honored British tradition of crusty, comic spinsters played by men in drag, Arthur Lucan of the long-running "Mother Riley" series falls under great peril from Bela Lugosi's kidnap plot, sending this full-size walking (with a man inside, that is) and blinking (if one chooses to connect up the wiring again) Robot of metal, rubber, electronic components (most still present) and glass dome, which is the only replaced piece on this remarkable science-fiction artifact. Was later used in an episode of the BBC series, *The Avengers*. Stands 84" tall (to top of glass dome) and 30" wide at shoulders. Missing internal components of the dome area, rest are more or less intact. **$15,000 – $20,000**







1014. **James Dean's "Jim Stark" tweed jacket from *Rebel without a Cause* gifted by co-star Nick Adams to Elvis Presley**. (Warner Bros., 1955) Brown tweed men's sport coat with white and orange accents, designed by the tailor to the stars, Sy Devore, with his label on the inside chest pocket. Directly underneath is the original Warner Bros. green and white wardrobe label, annotated in fountain pen: 3-18-55, Prod. 821(*Rebel without a Cause*), Name- James Dean, 5797M; satin lining also bears the white identity stamp of Warner Bros. Studio. This highly identifiable screen-worn artifact was filled at one time by one of the most enigmatic and iconic cult figures of Hollywood history, James Dean, in what is without question his most memorable screen role as troubled teenager Jim Stark, in Nicholas Ray's *Rebel without a Cause*. Dean wears this particular jacket for most of the first half of the film, when he then switches for the "chicken run" to the more thuggish red jacket. After production wrapped, co-star Nick Adams obtained the jacket and, some years later, having befriended Elvis Presley and learning of Presley's fascination with Dean, gifted it to him as a thank-you for shirts Elvis had given Adams (coincidentally, Sy Devore was a favorite designer of Presley's, and he frequented Devore's Vine Street Studio in Hollywood). After cherishing it for some years, Elvis gifted the jacket to his uncle, Vester Presley, who describes the history of these transactions in a signed LOA, accompanied by another signed LOA from Presley's hairdresser who was present at both exchanges. Easily one of the most significant original wardrobe articles to be offered from the silver age of Hollywood. **$30,000 – $50,000**





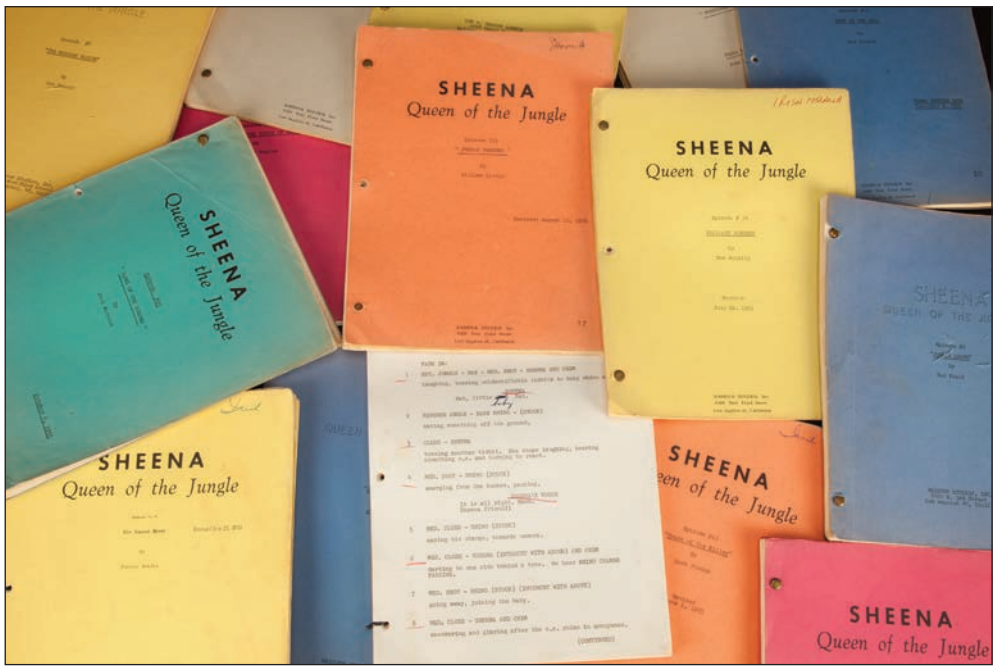


1015. **James Dean signature screen-worn "Jett Rink" vest from *Giant***. (Warner Bros., 1956) This black pinstriped vest was worn by James Dean as "Jett Rink," the cowboy turned oil tycoon, throughout much of this classic film. The vest has five buttonholes (buttons missing as seen in the film), four frontal pockets, brown backing with waist strap tied in knot (1/2 clasp missing). There are a pair of white twine strings, one tied on the left side buttonhole, the other tied on the right, as worn by Jett on-screen. Interior Warner Bros. labe handwritten, *"Jas Dean 4/27/55* [Prod.] *403 3 Vests Chg. #1 3-7646."* James Dean film-worn costumes are exceedingly rare, and this iconic piece is also seen in numerous promotional photographs from *Giant*. **$8,000 – $12,000**



1016. IRISH MCCALLA "SHEENA: QUEEN OF THE JUNGLE" EXTENSIVE ICONIC SCREEN- AND PUBLICITY-WORN COSTUME ENSEMBLE. (Nassour Studios, 1955) Without question the most iconic and erotically-charged female comic-book character brought to the television screen, most surprisingly at the height of censorship and conservative family values. Blonde Amazon Irish McCalla, at 6 ft. 1 in and sporting an exceptional classic figure for a woman of her stature, was the ideal personification of the golden-age comic mythical jungle heroine. From her own collection come two variations, one screen-worn and the other for personal publicity appearances, of her faux-leopard tunic and loincloth complete with belts, horns, scabbard (one with knife intact), armbands, chokers, earrings, and one leather moccasin, plus an additional screen-worn tunic. Both screen-worn tunics bear original wardrobe labels, one with silk yellow-label "IRISH McCALLA", white-label "Designed by Lydia, Hollywood", and yellow-cloth "10498-5/ 2-C", the other with Western Costume Co. inscribed: "IRISH McCALLA/ 10-1373-1", and the screen-worn loincloth also bears an identical Western Costume label. The publicity and appearance combination does not bear any labels, but is certified by McCalla's family to be her own costume for that purpose. Each of the various accessories, earrings, chokers, etc. match reference photos provided, some of which are signed by Irish McCalla, or comparisons to series episodes. Easily the most significant and exciting costume offering to date for any female action character from the realm of comics, serials, and early television. **$30,000 – $50,000**





1017. IRISH MCCALLA'S PERSONAL ARCHIVE OF (18) ORIGINAL 1955 TELEPLAY SCRIPTS FOR *SHEENA: QUEEN OF THE JUNGLE*. (Nassour Studios, 1955) *Sheena: Queen of the Jungle* takes its place in film history not only for offering the first female serial/action/comic-book heroine, but even more so for introducing sexual and cheesecake imagery to the screen during the height of censorship, leading to the eventual breakdown of the antiquated Production Code. From the series star Irish McCalla's personal collection comes (18) of her original studio teleplay scripts, some with her own hand notations throughout. There are occasional color revision pages, call sheets, etc. inserted, but more significantly, Miss McCalla tried when convenient to have her costars and guest stars autograph the cast page at front. Most are intact and fine condition as used by her on set, though a few are missing front or back cover. **$800 – $1,200**





1018. **Original Golden Calf from *The Ten Commandments*.** (Paramount, 1956) This iconic Golden Calf wearing the headdress of Isis is first seen in the film during the Exodus, when it is thrown off the treasure wagon and caught by the blind man's grandson. Later, in the Mount Sinai sequence, it is handed to Edward G. Robinson who bandies it around his head while exhorting Aaron to build an Egyptian idol to lead the people back to bondage. DeMille maintained the prop, in his office, where it was kept until sold by his grandchildren years after his death in 1959. Previously sold in the Estate of Cecil B. DeMille, Christie's East, October 18, 1988. Truly one of the most exciting film artifacts to ever come to auction, this piece from Cecil B. DeMille's *magnum opus* is not only an important relic from film history, but a highly significant piece of Biblical iconography. Constructed of cast resin and measures 10 in. long x 10 in tall. **$15,000 – $20,000**







1019. **Cecil B. DeMille's personal pair of red granite display Ten Commandments tablets.** Pair of red granite Ten Commandments tablets, quarried from Mt. Sinai per DeMille's fanatical attention to detail, with accurate script engraved on the faces. These tablets were presented to DeMille and were displayed in his office. Each tablet measures approx. 7 ¼ in. wide x 4 in. x 1 ¼ in. thick. Obtained from the Estate of Cecil B. DeMille auction held by Christies East, October 18, 1988. **$3,000 – $5,000**

1020. **Cecil B. DeMille's Dagon statue from *Samson and Delilah*.** (Paramount, 1949) This statue of Dagon stood on DeMille's desk at Paramount Studios from 1949 until his death in 1959. Including the custom wooden base that DeMille ordered from the Paramount Prop shop, it stands 18 in. tall x 7 in. wide and is in perfect condition. This Dagon is ceramic and painted black with gold accents as per DeMille's instructions after filming (the statue was painted silver and gold in the film). In 1959, DeMille's personal secretary, Bernie Mosk, moved Dagon to her desk in the production office where it stood for the next four years. In 1962, when the DeMille production offices at Paramount were officially closed down, Mosk gave it to a friend who had also worked in the unit on *Samson and Delilah*. It has remained in private hands for 50 years. There were two sized of Dagon statues used in the film, this is the larger of the two. **$6,000 – $8,000**



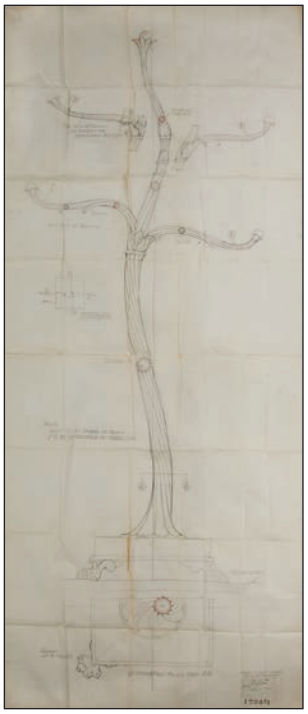
1021. YMIR CREATURE CASTING FROM *20 MILLION MILES TO EARTH*. (Columbia, 1957) Ymir creature casting painted by the same artist (at the same time) who restored the original Ackerman piece. The most accurate replica extant. **$2,000 – $3,000**



1022. ACADEMY NOMINATION CERTIFICATE PLAQUE FOR *AUNTIE MAME* AS BEST PICTURE OF 1958. (Warner Bros., 1958) Nominated for six Academy Awards in 1958 including Best Picture, though *Auntie Mame* only succeeded in winning this category at the Golden Globes. As is generally the case with these original Academy Nomination Certificates, this one is lacquered to board for display and permanent preservation. **$600 – $800**



1023. MATTE COLOR SCENE PAINTING FROM *BEN-HUR*. (MGM, 1959) Matte color scene rendering of Judah Ben-Hur in Simonides' tent accomplished in acrylic and tempera on 7 in. x 21 in. illustration board with sequence number *"70"* handwritten in the upper right corner. Includes an architectural diagram for a decorative tree for the interior of the Roman bath accomplished in graphite and colored pencil on a 41 in. x 98 in. leaf of artist's vellum with MGM Art Department production rubber stamp at the lower right dated *9-12-57*. Exhibits chips, tears at folds with minor paper loss. **$300 – $500**







1024. JOHN WAYNE CUSTOM CREW MUG FROM *BIG JAKE* GIFTED TO CO-STAR JOHN AGAR. Custom decorated ceramic-fired coffee mug with gold-plated handle, ordered by John Wayne for his film *Big Jake* which he gifted to his principal coworkers. This particular example is in excellent, unused condition and is inscribed "JOHN(Agar) from Duke". **$600 – $800**

1025. NO LOT.



1026. **Map of Judea from the opening sequence of *Ben-Hur*.** (MGM, 1959) Accomplished in acrylic and gouache on 25 in. x 43 in. illustration board, depicting an ancient map of Judea visible in the opening sequence of Ben-Hur accompanying the narrator's telling "In the Year of our Lord, Judea – for nearly a century – had lain under the mastery of Rome." A wide black mat is placed over the map for scene cropping, the mat opening measures 14 in. x 35 ¼ in. Exhibits chipping and edge wear along the mat edges; otherwise, very good condition. An instantly recognizable piece from this acclaimed epic. **$10,000 – $12,000**







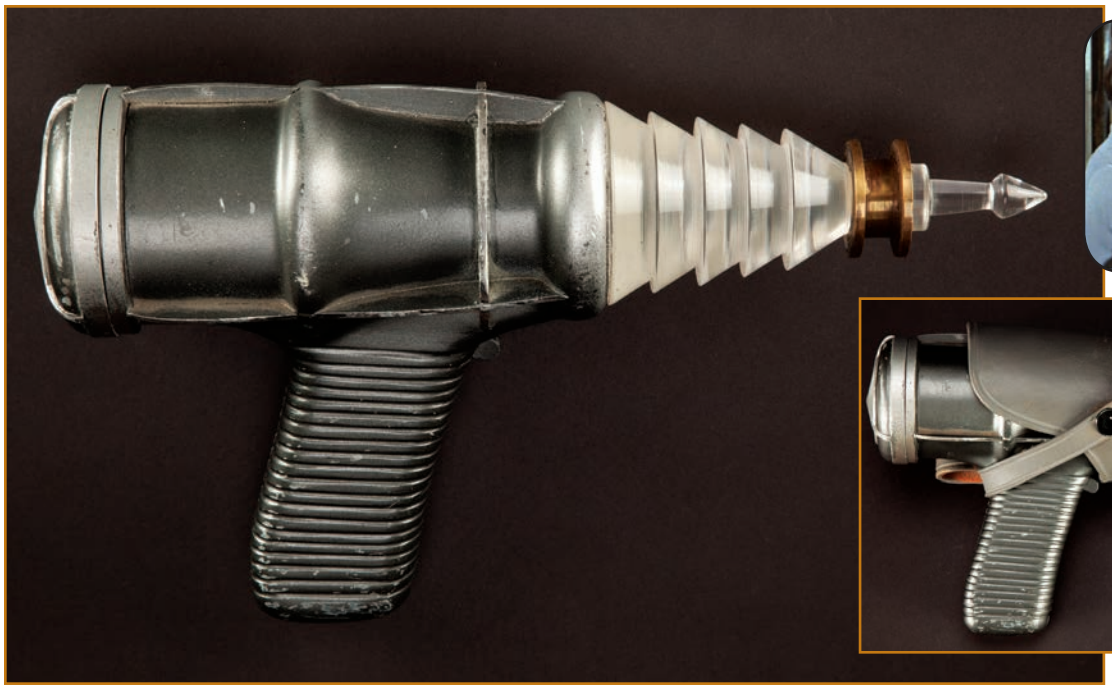


1027. **Extensive collection of Roman Centurion capes and accessories, plus background players' robes, sashes, wraps, and sandals, screen-worn in the MGM 1959 *Ben-Hur*.** (MGM, 1959) Five file boxes filled with numerous costumes and accessories from the 1959 version of *Ben-Hur*, principally comprising two categories, first being Roman Centurion gear including red-velvet capes (10), hand-crafted leather lacing sandals (3 pair), numerous brass-embellished shoulder and hip protective strappings, and (2) pleated puff-legged shorts with actor name and studio tags (these two believed to have been recycled from earlier MGM productions *Diane* and *Moonfleet*); second category concerns principal extra and unbilled featured roles, primarily the manger scene of Christ's birth near film opening, including (6+) robes and tunics of linen, burlap, or silk with various MGM studio tags and markings, (7+) unmarked robes of similar materials, numerous sashes and simple fabric belts, and (1) elaborate, highly decorated caftan open-side robe of burgundy and red heavy felt with gold brocade. Most in excellent, screen-worn condition, with only occasional traces of age or wear. **$400 – $600**





1028. **Collection of (13) decorated Jewish peasant hats screen-worn in the 1959 *Ben-Hur*.** (MGM, 1959) Varied assortment of (13) hand-crafted felt and fabric peasant hats seen on Jewish citizens, primarily in close shots during the Roman procession into Jerusalem, in the 1959 William Wyler version of *Ben-Hur*. **$300 – $500**







1029. **Screen-used hero illuminating blaster with original holster from *Forbidden Planet***. (MGM, 1956) From the extensive archive of noted *Forbidden Planet* collector and film director Bill Malone comes one of the greatest original props from this film ever to be offered, as much of the rest was altered and re-purposed by the studio afterward. Each of the principal crew of the "UPC C-57D" space cruiser carried one of these. Constructed of a silver and gray fiberglass body with brass end-cap and a turned translucent Perspex barrel which illuminates when trigger is pulled. Equally, if not more rare, is the original studio leather holster, and this one is identified as "Dick Anderson" better known as Richard Anderson of *The Six Million Dollar Man*. Blaster and holster are entirely original and unrestored with exception of internal wiring for illumination effect. **$30,000 – $50,000**







1030. **Betty Grable "Stormy Tornado" signature pink sequined showgirl costume by Travilla for *How to be Very, Very Popular***. (20th Century-Fox, 1955) After 26 years on screen, Betty Grable continued to portray a believable blonde bombshell, a feat unmatched in lead roles by any other blonde sex symbol up to that time. Admittedly, Fox by this point was using her talents to nurture and complement their new stable of blondes, namely Marilyn Monroe in *How to Marry a Millionaire*, and for this outing, which proves to be Grable's final feature film, Sheree North in *How to be Very, Very Popular*. Also, in the time between these two films, Travilla replaces Renie as Charles LeMaire's costume designer of choice to drape Fox's sex-symbol women. Travilla's creation here of pink sequins, bugles, rhinestones, and large emerald-cut faux diamonds over nude mesh is highly reminiscent of work he did for Monroe in *Gentlemen Prefer Blondes*. Identifying label inside back zipper reads in fountain pen: "Betty Grable- 745-06", and costume is in a fine state of preservation, missing only the rhinestone tassles which hung down from center of cleavage, as viewed in the film's opening cooch-dance number. Accompanied by an original magazine ad picturing Grable in this costume, plus a DVD copy of the film. **$2,000 – $3,000**

1031. - **1033**. **No Lot.**



1034. Marilyn Monroe "Amanda Dell" pink satin Ferragamo high heels worn in the "Incurably Romantic" number in *Let's Make Love*. (TCF, 1960) A pair of pink satin stiletto-heeled shoes by Salvatore Ferragamo worn by Marilyn Monroe in her role as "Amanda Dell" during the "Incurably Romantic" song sequence with Frankie Vaughan in *Let's Make Love*. *"M.M. F-13,"* handwritten in ink on the sole being the production number for the film. Bears the handwritten numbers within, *"FS-900-W-PE-1026-71/2-AA-899."* Light scuffing at the toes; otherwise, Fine condition. **$8,000 – $12,000**





1035. Golden calf sphinx from *Cleopatra*. (TCF, 1963) Prop golden calf sphinx wearing the sun disk between its horns. Constructed of fiberglass and hand-painted gold, this impressive piece sat in the courtyard of Cleopatra's palace and measures 66 in. long x 46 in. tall. **$6,000 – $8,000**



1036. Richard Burton "Mark Antony's" flagship filming miniature from *Cleopatra*. (TCF, 1963) Richard Burton "Mark Antony's" ancient Egyptian vessel filming miniature from *Cleopatra*, visible throughout the battle sequences at Actium and ramming scene with Octavian's ship. Constructed of wood with vacu-formed plastic hull, deck of sheet metal, stamped metal columns, wooden masts, wire rigging and wooden turnbuckle. It features metal sections along each side with silhouettes of the ships's crew and a length of coiled rope on the deck. The oar holes are present on the sides, but the oars are missing. Hand-painted and detailed with the Eye of Osiris on the bow. It measures 40 in. long x 17 in. tall and exhibits cracking and wear consistent with its age and use, one of the dog head rams on the bow is broken off; otherwise, Very good condition. **$3,000 – $5,000**



1037. Original heavy wooden sign from the opening scene of *McLintock!* (Paramount, 1963) Original heavy wooden sign which hung from a signpost in the opening scene of McLintock! Presented by John Wayne to his actor friend, Big John Hamilton (who played "Fauntleroy Sage" in the film), for the opening of Big John's Steakhouse and Saloon at San Antonio's North Star Mall. Purchased from Mr. Hamilton's estate in 1985. Constructed of heavy wooden 2" x 6" planks, total dimensions are 18 in. x 48 in. Wood-burned lettering filled with light-colored cement. Some separation of the panels, can be easily fixed. **$2,500 – $3,500**



1038. Gregg Hawks' on-set location fishing cap which matched exactly John Wayne's "Sean Mercer" screen-worn cap from *Hatari!* (Paramount, 1962) Fishing cap of olive duck canvas and large fiber bill, which Howard Hawks gave his son Gregg to wear on location in Africa as an exact double of the one screen-worn as a signature wardrobe item by John Wayne as "Sean Mercer" in Howard Hawks' action film of African safari, Hatari!. Hawks retained the cap throughout the remainder of his life, and it is offered here from his personal collection. **$200 – $300**



1039. Willis O'Brien stop-motion puppets and visual effects breakdown from *It's a Mad, Mad, Mad, Mad World*. (MGM, 1963) Three (3) Willis O'Brien stop-motion puppets used during the most memorable scene in the Stanley Kramer madcap film, *It's a Mad, Mad, Mad, Mad World*. Constructed of hand-painted foam latex with wire armatures, two smaller scale measuring 2 in. tall, and one more detailed in larger scale measuring 5 ½ in. tall. These puppets were used in the final hilarious sequence when the actors are piled atop the fire truck ladder. The larger scale puppet exhibits some latex deterioration and cracking but remains in very good, stable condition. Also included is the 11-page effects breakdown, dated August 29, 1962, on Film Effects of Hollywood letterhead, bearing detailed descriptions of each shot, including number of stuntmen, if miniature animation was required, etc., with additional handwritten notations. **$800 – $1,200**





1040. Effects miniature of the giant snail from the final scenes of *Doctor Doolittle*. (TCF, 1967) Constructed of painted foam rubber cast around metal armature, topped with fiberglass shell, and measuring 44 in. long x 16 in. high. This is the "miniature" effects-shots version of the mythical giant sea-snail which arrives at the end of *Doctor Doolittle* to save the day. Some flaking of paint layer on foam, else fine as screen-used. **$13,000 – $15,000**



1041. Walt Disney 33rpm acetate master disc from *Mary Poppins*. (Walt Disney, 1964) Original 33rpm acetate master disc used for lip-sync playback on the set of *Mary Poppins*. The disc features the following songs: [side 1] One Man Medley, Pavement Routine, Supercalifragilisticexpialidocious, Chim Chim Cheree and [side 2] Step in Time, Mr. Banks & Bert Converse, Let's Go Fly a Kite and Fidelity Fiduciary Bank. Typewritten Walt Disney Productions labels, dated 2-27-63 with the handwritten production number "C10203W." The aluminum disc is covered in a thin layer of laquer in which the sound groove is cut and was in turn used on the production. These acetates were only designed as test recordings and not to withstand repeated playbacks, and thus are prized by collectors for their rarity. Exhibits surface scuffs and light scratches. **$400 – $600**







1042. Samantha Eggar "Emma Fairfax" goldenrod taffeta and rust lace dress with straw hat and belt from *Doctor Doolittle*. (TCF, 1967) Extraordinarily elaborate and decorative long period dress with matching ribbon-embellished straw hat, worn by Samantha Eggar in the courtroom scene of the murder trial, in *Doctor Doolittle*. Bears internal 20th Century-Fox tag marked "J-18 Eggar." **$5,000 – $7,000**



1043. Miniature TU-95 Russian bomber from *Ice Station Zebra*. (MGM, 1968) Near the conclusion of this tense film of cold-war confrontation in the coldest place on Earth (reportedly Howard Hughes' all-time favorite film) this 52" x 51" highly detailed model is seen on screen bringing Russian paratroopers to *Ice Station Zebra*. Constructed of cast and shaped resin, highly detailed with paint and insignia and internal wiring for lighting effects (not currently functional) and weighing approx. 20 lbs.; a few minor bumps and bends from handling, else Fine as screen-used. **$20,000 – $25,000**



1044. Original Discovery space suit chest-pack from *2001: A Space Odyssey*. (MGM, 1968) One of the most significant physical props to ever surface on the collector's marketplace, due to the extreme control director Stanley Kubrick maintained over every aspect of each of his productions. *2001: A Space Odyssey* was four years in the making, and the result was extraordinary attention to detail and imagination concerning man's exploration into space. Only four of these chest-pack control modules appear in the film, and this one from the blue suit is the only verified original currently known to survive. Fiberglass with aluminum, plastic, and glass fixtures, intricately detailed instruction labels, and three-point quick release buckles intact. Orange paint is chipped and bumped at corners most likely from stunt use, but all of the essential details remain virtually as screen-used, including the "USAA DISCOVERY" decal. Originally obtained when a colleague of Robert McCall, conceptual artist for this film, arranged for a number of items to be exhibited at R.I.T. in 1970, and afterward gifted the pack to the current owner as thanks for help with the exhibition. **$12,000 – $15,000**



1045. Original pre-production concept painting of the "Odyssey" for Stanley Kubrick's *2001: A Space Odyssey*. (MGM, 1968) This early design painting of the Odyssey is accomplished in pencil, pen & ink, and gouache on 22" x 25.5" illustration board and features a concept of the ship with some elements of the final version present (the command module, slender length) as well as others which were altered for production. In vibrant color, the ship is set against a bright nebula flaring up behind it while traveling through space. Original production material from this film is virtually unobtainable due to Kubrick's tight control over every aspect of his films. Minor bumps to corners, otherwise in a Fine state of preservation. **$1,000 – $1,500**



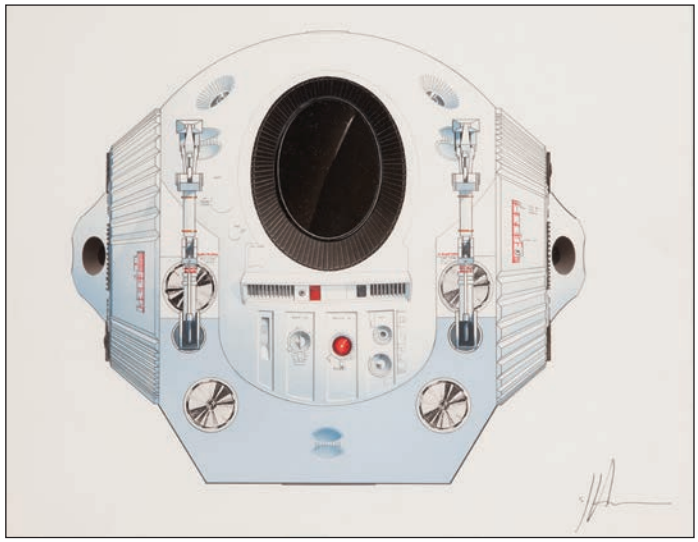
1046. Stanley Kubrick publicity key book from *2001: A Space Odyssey* featuring original 70mm frames from each scene of the film. (MGM, 1968) This key book of original 70mm color frames from each scene of the film were hand-selected by Kubrick for the MGM publicity department. Consists of 16 pages with 175 individual frams, collected in the original three-ring binder submitted to the publicity department. A very rare opportunity to own not just actual frames of this classic film, but those selected by Kubrick himself and which he considered to be the most important and visual frames from the entire film. **$800 – $1,200**



1048. Pan Am Space Clipper "Orion III" miniature from *MGM: When the Lion Roars*. Nicely detailed Pan Am Space Clipper "Orion III" miniature, measuring approx. 24 in. long. Possibly taken from the original *2001: A Space Odyssey* production molds. Screen-used in TV mini-series, *MGM: When the Lion Roars* (1992). **$1,500 – $2,500**



1047. *2001: A Space Odyssey* Wedgwood ashtray from premiere. (MGM, 1968) Pale blue Wedgwood pottery ashtray stamped with gilt Lunar Landers along the perimeter, "2001 A Space Odyssey" with rocket and moon in relief at the center and stamped with studio and film title in black on the base. Measures 7 in. diameter. A wonderful artifact from the premiere of this iconic film. **$200 – $300**



1049. Simon Atkinson space pod original art published in *Filming the Future: The Making of 2001: A Space Odyssey*. Accomplished in pen & ink, charcoal, airbrush and tempera on 12 in. x 15 ¼ in. illustration board (image size 9 ½ in. x 11 in.) featuring a space pod elevation used as an illustration in the book, *2001: Filming the Future* by Piers Bizony and was on display at the Minehead Space Age Exhibition which took place in Arthur C. Clarke's hometown of Minehead, England in 1992 with the Clarke in attendance. An intricately detailed piece, signed by Atkinson in pencil at the lower right. **$400 – $600**





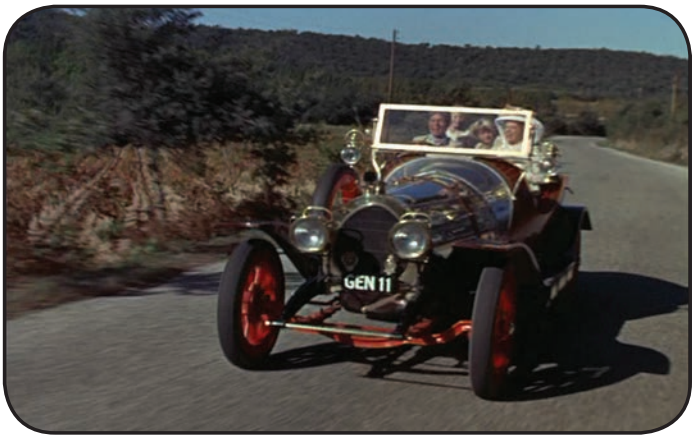


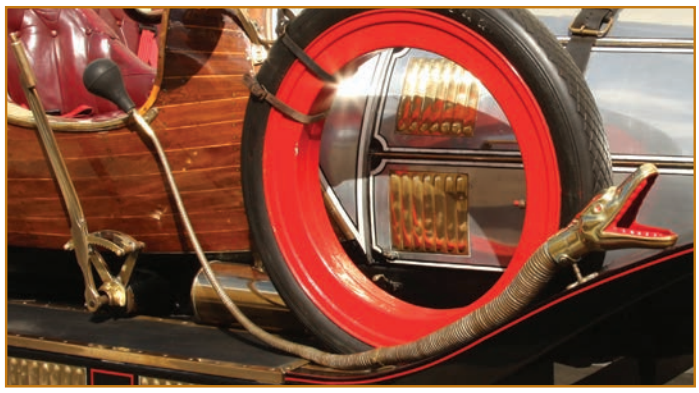


1050. The Most Famous Film Car in the World! Original Hero Road-going "GEN 11" Chitty Chitty Bang Bang Car from *Chitty Chitty Bang Bang*. (MGM, 1968) This is the car, nay, character, that has sparked the imaginations of countless children from the 1968 classic based on James Bond author Ian Fleming's novel. This is the fully-functional road car purpose-built for principal shooting. Production designer Ken Adam stood firm in his belief that if the film was to be about a car, a real car would have to be built—not a mock-up. Along with Rowland Emmett, who had been assigned the task of creating a series of mad inventions to appear in the film, and the Ford racing team headed by Alan Mann, Adam set about building Chitty. No detail was spared in her creation. Built on a custom ladder frame chassis, many old world forms of car building were employed, and modern technology stepped in to create a vehicle which was both accurate enough to fool veteran and classic car experts, when held under the scrutiny of 70mm cinema cameras, and durable enough to withstand everything from driving in sand, cobbled streets and down staircases. The bonnet is crafted of polished aluminum; the boat deck is hand-crafted of red and white cedar built by boat builders in Buckinghamshire, and the array of brass fittings were obtained from Edwardian cars. Even the alloy dashboard plate is from a British World War I fighter plane! The car weighs approximately 2 tons and measures 17 ½ feet in length and is powered by a Ford 3 litre V-6 engine mated to an automatic transmission. Chitty rolled out of the workshop in June 1967 and was registered with the number plate "GEN 11" given to her by Ian Fleming in his novel ("GEN 11" had significance in that if you read the number ones as "i's", it spelled out the Latin word "Genii" meaning magical person or being). Due to the outlandish capabilities of Chitty, the studio built other non-driving, versions for various stunts including the flying scenes and sea-faring chase. This hero "close-up" car was used in all of the road-driving sequences and is the only car to bear the legitimate "GEN 11" registration plates (the other versions all bore "GEN 11", but this was purely cosmetic). Chitty has been owned and meticulously maintained by Pierre Picton since the early 1970s. Pierre first became involved with Chitty during filming in England in 1967-68 when he was responsible for maintaining the car during production and for some "double" driving sequences. When filming was completed, Pierre transported and cared for Chitty as she toured promoting the film; a few years later he acquired her from the production company. Chitty remains, to this day, in excellent operational condition. In October of 2010, one of the famous 1964 Aston Martin DB5 cars used in the James Bond film *Goldfinger* sold for an astounding $4,500,000. A truly once in a lifetime opportunity to acquire the most famous and magical car in cinema history. **$1,000,000 – $2,000,000**

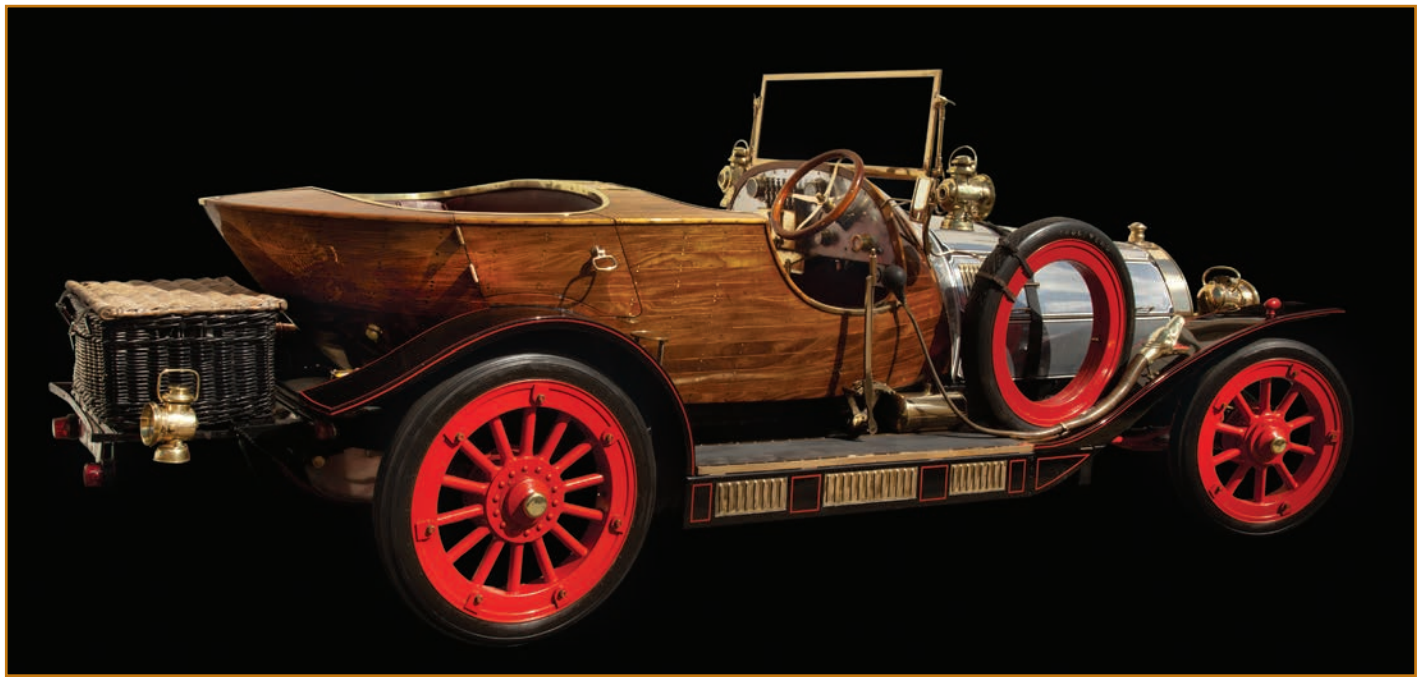

GEN 11


GEN 11


GEN 11







1051. NO LOT.



1052. DICK VAN DYKE "CARACTACUS POTTS" SIGNATURE SCREEN-WORN VEST FROM *CHITTY CHITTY BANG BANG*. (MGM, 1968) Brown tweed vest with four front pockets worn by Dick Van Dyke as inventor "Caractacus Potts." Studio soiling, fraying and missing buttons befitting the wild adventures of the character. Vest has a 4-inch split in right side seam and a M. Berman Ltd. handwritten label, *"Dick Van Dyke."* **$1,500 – $2,500**

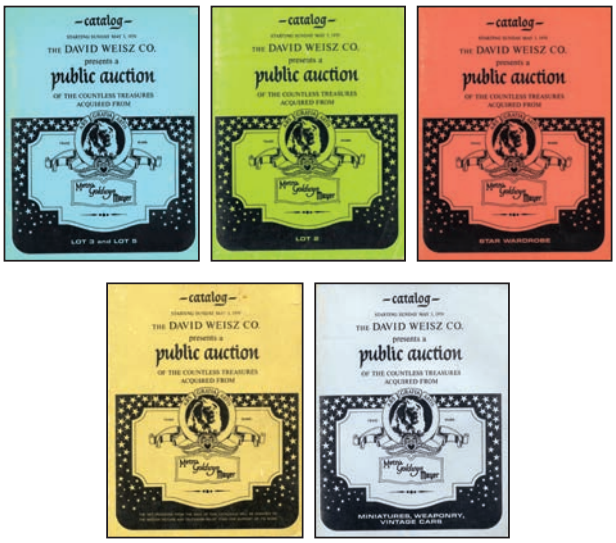




1053. PAIR OF COLOR SCENE PAINTINGS FROM *HELLO, DOLLY!* (TCF, 1969) Pair of color concept scene paintings featuring views of Sunny Park from *Hello, Dolly!* Accomplished in acrylic on leaves of 7 ¾ in. x 20 in. and 12 in. x 24 in. illustration board. Originally sold at the 1971 20th Century-Fox auction and with Sotheby-Parke-Bernet Los Angeles paper captions affixed to the verso. Housed in velvet-trimmed wooden frames measuring approx. 16 in. x 30 in. **$800 – $1,200**



1054. JAMES GREGORY "GENERAL URSUS" STUNT PISTOL FROM *BENEATH THE PLANET OF THE APES*. (TCF, 1970) Prop pistol wielded by James Gregory as "General Ursus" in *Beneath the Planet of the Apes*. Constructed of cast resin, completely hand-painted and detailed to appear like it's carved out of solid wood. It measures 8 ½ in. long x 6 in. tall. Exhibits some chipping and cracking to the paint; otherwise in remarkable condition considering its age. A very rare artifact from the film and only one we have ever encountered. **$2,000 – $3,000**

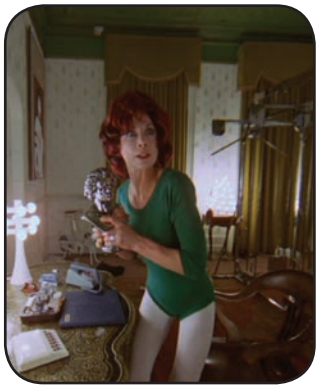


1055. COMPLETE COLLECTION OF 1970 M-G-M AUCTION CATALOGS. A complete set of five David Weisz Co./MGM auction catalogs, Quarto, stapled wraps, approx. 50-225 pp.. The MGM auction was the most famous and legendary sale in the history of Hollywood memorabilia, and took place Sunday, May 3, 1970. The five catalogs include Miniatures, Weaponry, Vintage Cars; Star Wardrobe, as well as general furniture and set pieces. They exhibit minor rubbing and handling. **$500 – $700**



1056. Nautilus Submarine filming miniature from *Captain Nemo and the Underwater City*. (MGM, 1970) Fantastically detailed filming miniature of the Nautilus submarine from *Captain Nemo and the Underwater City*, based on Jules Verne's novel, *Twenty Thousand Leagues Under the Sea*, starring Robert Ryan and Chuck Connors. Constructed of wood with intricate details including metal railing, metal portholes and lanterns, lengths of chain for the anchor, metal fin accents along the hull, conch shells and anchors, etc. The tail section is contructed of latticed metal tubes. It features a carved wooden masthead with swiveling ram point on the bow. The miniature is wired for illumination (untested) and measures an impressive 8 ft. long x 39 in. wide x 21 in. tall. Completely hand-painted and detailed to resemble weathered Victorian-era metal. It exhibits soiling and wear consistent with its age and use with chips and wear to the trim details. The fragile tail construction shows some bent and missing elements but remains in remarkable condition considering its age. **$8,000 – $10,000**

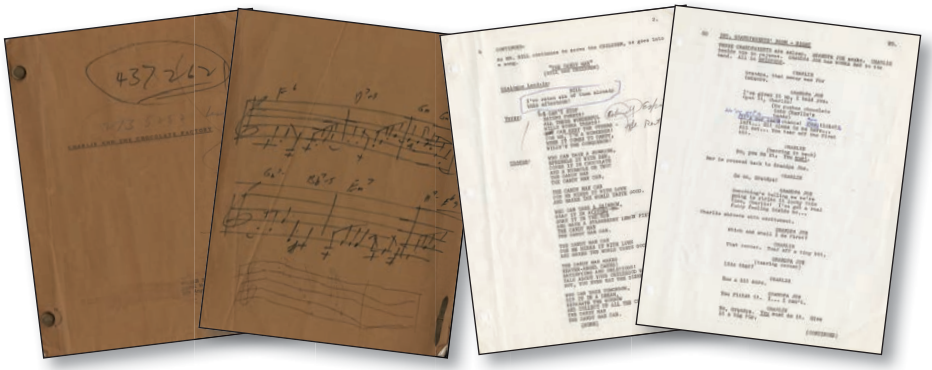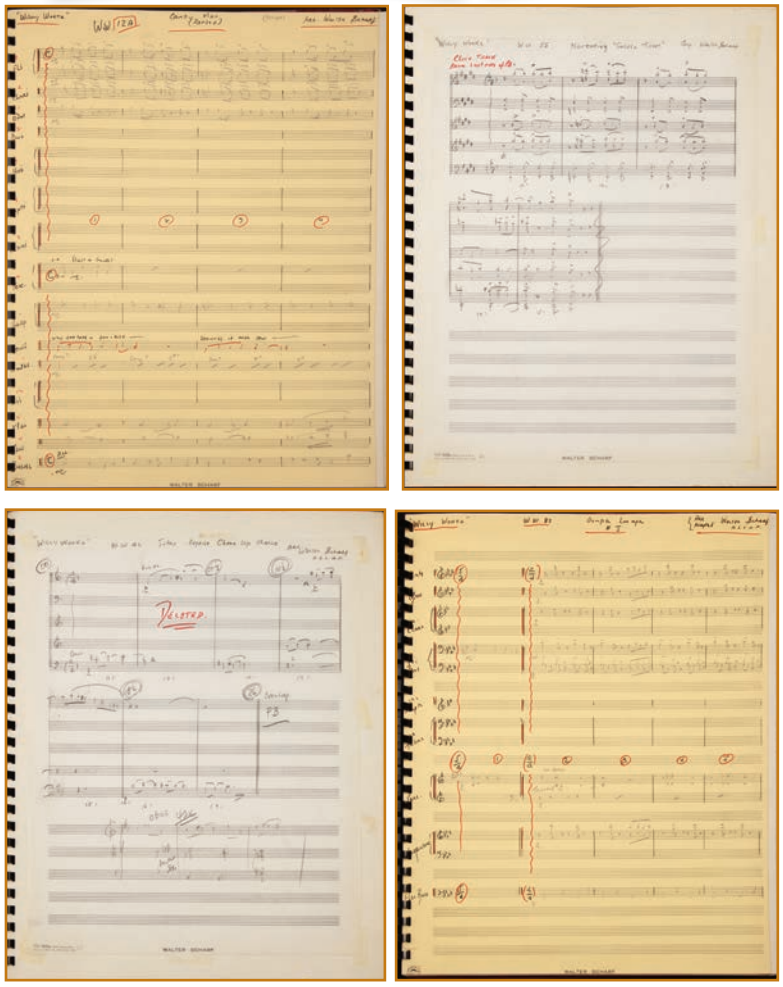




1057. Screen-used Beethoven bust from *A Clockwork Orange*. (Warner Bros., 1971) Screen-used bust of Ludwig van Beethoven wielded by Miriam Karlin as the "Catlady" in Stanley Kubrick's, *A Clockwork Orange*. During this memorable scene, the Droogs break into the Catlady's house and she uses this bust in her fight with Malcolm McDowell "Alex" shortly before he kills her. Constructed of dense polyurethane and metalized to simulate chromed steel, it measures 11 ½ in. x 7 in. x 5 in. It exhibits some wear to the paint and a few tiny chips; otherwise, Fine condition. Accompanied by the book, *The International Encyclopedia of Film*, iscribed by Stanley Kubrick on the front free endpaper, *"December 1972, Dear Len, Merry Christmas, Stanley."* From the collection of Len Barnard, Production Accountant on the film. Barnard noticed the bust on Kubrick's desk and mentioned to the director that Beethoven was his favorite composer. Kubrick responded by giving this bust to Barnard as a gift. Provenance: Christie's, New York, May 30, 2007. **$8,000 – $12,000**



1058. *A Clockwork Orange* limited custom-made sweater commissioned by Stanley Kubrick for cast and crew. (Warner Bros., 1971) Original designer's proof sweater, made in the UK by Mike Ross, known as "The Ritva Man", with a 35" chest, size small. Made exclusively for Stanley Kubrick to commemorate his film for only the most important cast and crew members, this extremely limited sweater features an Alex DeLarge (Malcolm McDowell) appliqué, droog eyeball patches on right and left sleeves, a RITVA MAN tag and the number "1" embroidered in the collar. There is also a handwritten tag reading, "Clockwork Orange by Stanley Kubrick, HAWK FILMS, designers proof , 1/3, Edition of 30, 1972 MR (Mike Ross)." Only a handful of these sweaters were actually produced. Excellent condition. **$4,000 – $5,000**



1059. Original hand-annotated script by director Mel Stuart from *Willy Wonka & the Chocolate Factory*. (Paramount, 1971) Complete 119pg Third Draft script written by Roald Dahl titled *Charlie and the Chocolate Factory*. Contains approx. 20 pages of hand-annotations by director Mel Stuart, some dialogue changes. Pencil notations on the front cover, address written in felt pen on the title page and six bars of music written on the rear cover complete with key changes. Studio covers exhibit some creasing and handling wear. From the collection of Mel Stuart. **$2,000 – $3,000**



The Candy Man

1060. Complete original manuscript score for *Willy Wonka & the Chocolate Factory* with handwritten dedication by conductor and musical arranger Walter Scharf to director Mel Stuart. (Paramount, 1971) Complete 152 pg original manuscript score for *Willy Wonka and the Chocolate Factory* by Walter Scharf (1910-2003). Accomplished in pencil, with corrections and revisions in colored pencil and ink, on the composer's personally monogrammed 22-stave 12 ½ in. x 15 ½ in. manuscript paper. Scored for flutes, clarinets, oboe, bassoons, horns, trumpets, trombones, percussion, harp, guitar, violins, violas, celli, basses and voice, it includes the 7 pg Overture as well as the tunes Candy Man, Charlie's Paper Run, Buying Candy Montage, Augustus Meets Slugworth, Working Girl Finds Golden Ticket, Oompa Loompa, Bubble Machine, I Want It Now and many others. Housed in a spiral comb binding with printed cardboard covers, "Willy Wonka music by Walter Scharf." Inscribed by Walter Scharf to director Mel Stuart on the first page, *"Thanks Mel, very much. It was a ball, Walter."* Scharf arranged music for Al Jolson and Bing Crosby and orchestrated the original version of Irving Berlin's White Christmas. A ten-time Oscar nominee, Scharf worked on more than 100 films, and won a Golden Globe for his original music for *Ben* (1972). From the collection of Mel Stuart. **$30,000 – $50,000**

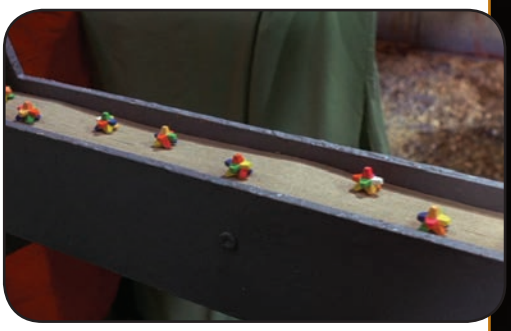


1061. Original prop "Wonka Bar" from *Willy Wonka & the Chocolate Factory*. (Paramount, 1971) This prop "Wonka Bar" measures 6 ¼ in. x 3 ½ in, and is made of 1/8 in. thick cardboard. Precious few artifacts survived from this classic film – the day after shooting wrapped at the Bavarian studios, Cabaret started shooting. The vast majority of the Wonka props were thrown out and only a few pieces were taken home by cast and crew. Exhibits some paper loss on the verso where it was removed from a display; otherwise, Fine condition. From the collection of the film's director, Mel Stuart. **$2,000 – $3,000**





1062. Set of four Wonka bars from *Charlie and the Chocolate Factory*. (Warner Bros., 2005) Set of five Wonka chocolate bars: Whipple-Scrumptious Fudgemallow Delight, Chilly Chocolate Crème, Triple Dazzle Caramel and Nutty Crunch Surprise. These foil-wrapped prop chocolate bars measure 3 ½ in. x 7 ¼ in. and are seen throughout the film. **$400 – $600**





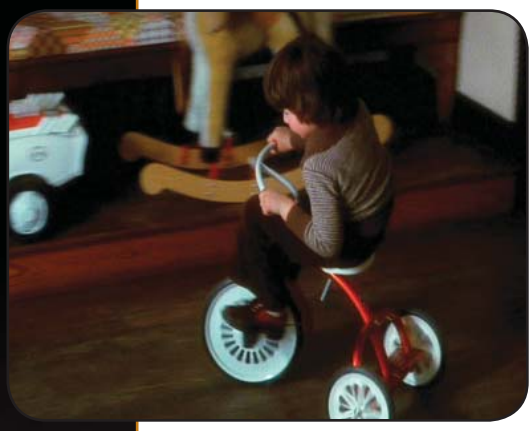


1063. Prop "Everlasting Gobstopper" from *Willy Wonka & the Chocolate Factory*. (Paramount, 1971) One of only two known to exist, many say the Everlasting Gobstopper is the film's main plot element as a test of the kids morality and goodness to see if they would succumb to Slugworth's offer to steal one from Wonka so he could get the secret recipe. And it was the Gobstopper that Charlie handed back to Wonka that eventually won him the "Grand Prize." In the immortal words of Willy Wonka after getting back the Gobstopper, *"Charlie, do you know what happened to the boy who suddenly got everything he ever wanted? He lived happily ever after!"* The prop gobstopper still retains minor glue residue on the bottom, probably from the conveyor belt scene. Comes with a COA. **$15,000 – $20,000**

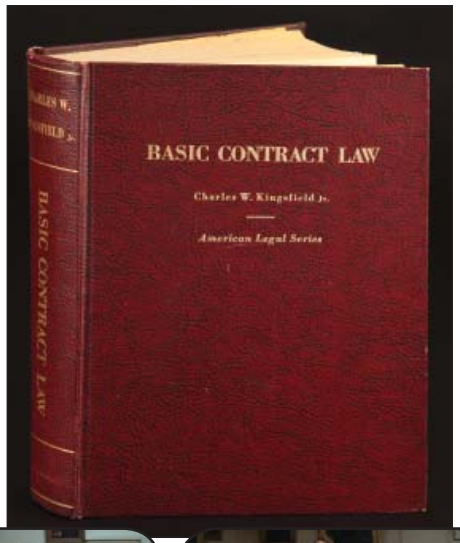


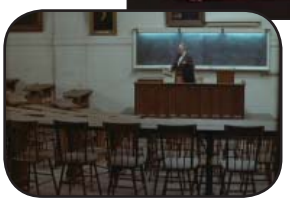
1064. Archive of production stills, posters, pressbooks and other items from *Willy Wonka & the Chocolate Factory*. (Paramount, 1971) An incredible and comprehensive collection of ephemera from *Willy Wonka and the Chocolate Factory* which was compiled over a ten year period. It includes 100+ gelatin silver 8 in. x 10 in. production stills, 11 in. x 14 in. color lobby card set, 8 in. x 10 in. color still set, jumbo production stills, one-sheet poster, Golden Ticket Give Away, mail away Candy Factory Kit with newspaper advertisement, pressbook, color herald, program book, sheet music, soundtrack album, DJ album and 45 rpm single. **$4,000 – $6,000**





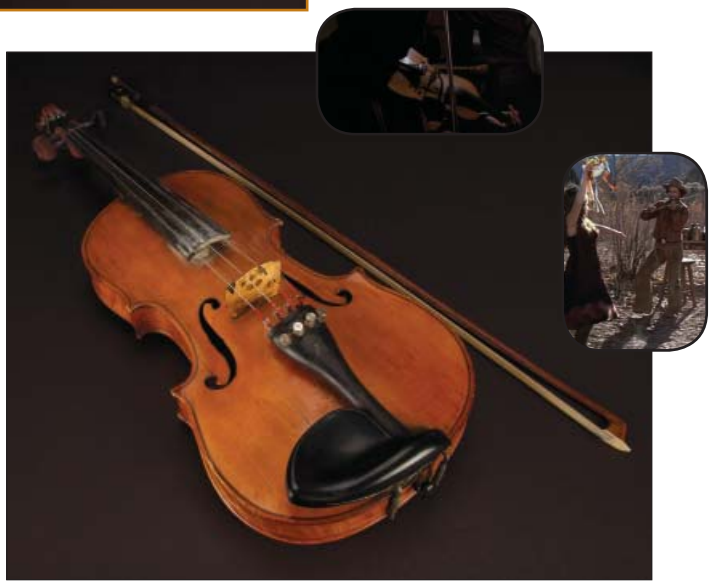
1065. ORIGINAL HARVEY STEPHENS "DAMIEN" TRICYCLE FROM *THE OMEN*. (TCF, 1976) Original child's tricycle used by Harvey Stephens as Damien when he runs into his mother, played by Lee Remick effectively causing her to fall from the second story window to literally killing her. The red and white tricycle features a steel frame and plastic seat. From the collection of Harvey Stephens who was given the tricycle following the production and comes with a signed letter of authenticity from Stephens. **$10,000 – $15,000**







1066. PROP BASIC CONTRACT LAW BOOK FROM THE *THE PAPER CHASE*. (TCF, 1973) Hand over book *Basic Contract Law*, which was rented by the production department of 20th Century Fox for use in the film. The front cover and spine are stamped in gilt with the title and author, "Charles W. Kingsfield Jr.," played by actor John Houseman. This was the same edition of the book used by first year law students at Harvard Law School in 1972. With COA from producers. **$400 – $600**



1067. SHEB WOOLEY "TRAVIS COBB" ORIGINAL VIOLIN FROM *THE OUTLAW JOSIE WALES* WITH LOA BY MRS. SHEB WOOLEY. (Warner Bros., 1976) Antique violin of superficed maker which was stage-and screen-played by Sheb Wooley, musician (One-eyed One-horned Flying Purple People Eater) and actor (*Rawhide, The Lone Ranger* etc.) with its original screen name (and highly, one of his as well) being *The Outlaw Josie Wales*. Not a prop instrument, but Wooley's own personal favorite which he also played on stage for live performances. The bulk of Wooley's screen time in this film (and many of his other roles) is spent playing this violin for cowboy and cowgirls to dance. Housed in the carrying case which Wooley used to protect and transport it, and includes two vintage violin bows, one in extra string, and the electric pickup which Wooley used by for live stage performances, hoping to pass on the violin in the film. **$800 – $1,200**





1068. Original hero animatronic King Kong mask from *King Kong*. (Dino De Laurentiis, 1976) This is the original hero animatronic King Kong mask built by Carlo Rambaldi and worn by seven-time Academy Award-winner, Rick Baker who controlled the eye and body movements. Three animatronic heads were created for the film, four other heads were made for specific scene work like blowing Jessica Lange dry, smiling, etc. This head was a general head that could do any of the basic Kong expressions. Constructed of foam latex with applied bear skin and fur for hair that was custom made by a wig maker for the production. It features resin teeth and tongue and integral helmet for sitting on the actor's head. The head retains its cable bundles at the rear and snaps for fitment to one of the three full body bear skin suits made for the film. Comes with a LOA from Isidoro Raponi, who operated the levers and controlled the cables during filming. **$15,000 – $20,000**

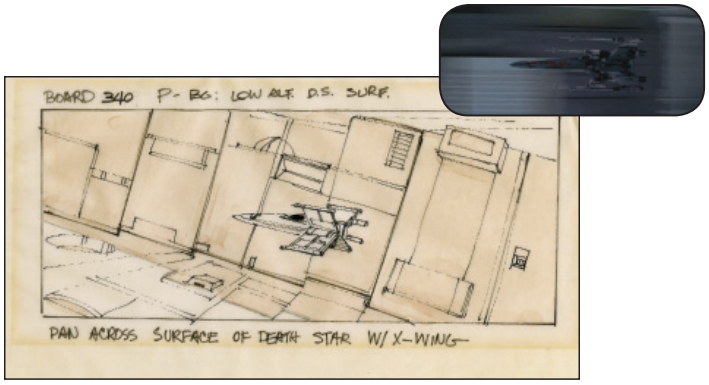
1069 - 1070. No Lot.



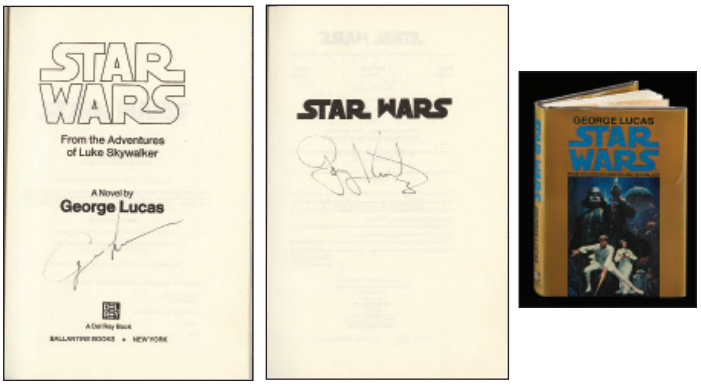




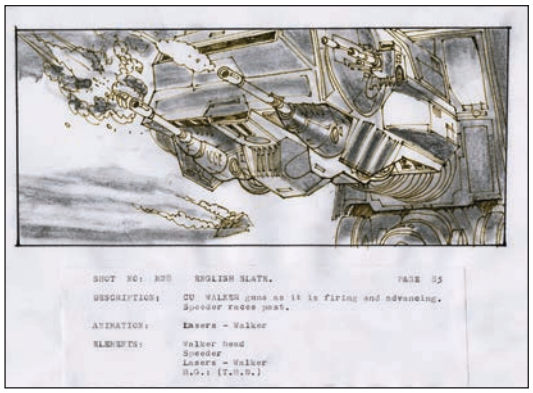
1071. TOM TYLER HERO "CAPT. MARVEL" TUNIC FROM *ADVENTURES OF CAPTAIN MARVEL*. (Republic, 1941) This pale grey wool tunic features asymmetrical false front closure with lightning bolt insignia and gold bullion gauntlets. Worn by Tom Tyler while battling the evil Scorpion in this classic 1941 serial. Internal Western Costume label is handwritten *"Tom Tyler"*. Original stylized brass pin with circle and flame motif is present at the upper left. The original lightning bolt insignia was removed following the production and a dark grey bolt was fashioned in its place. This superhero tunic exhibits no less than five zippers: one on each sleeve; one hidden in the seam above the front "flap" and one on each side of the back to form fit Tyler's athletic physique. This trademark tunic was made for "The World's Mightiest Mortal", and the Republic serial was noteworthy for its then-astonishing special effects and a riveting, continuing storyline. This tunic remains an important piece of both cinema and superhero history and is featured prominently in *Shazam: The Golden Age of the World's Mightiest Mortal* by Chip Kidd and Geoff Spear. Provenance: Christie's, December 14, 1989, lot 592. **$20,000 – $30,000**



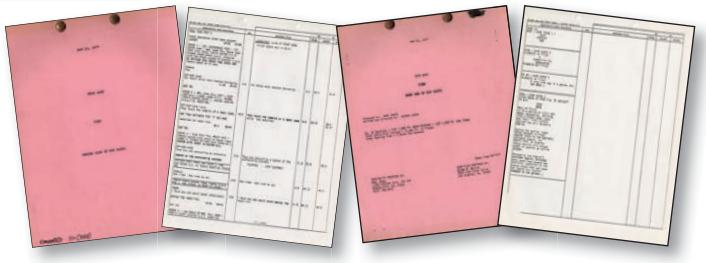
1072. *STAR WARS: EPISODE IV- A NEW HOPE* ORIGINAL STORYBOARD ART OF X-WING FIGHTER IN DEATH STAR TRENCH SEQUENCE. (20th Century-Fox, 1977) Pencil, pen & ink, marker, and watercolor wash on 7.5" x 12.25" vellum of X-Wing fighter navigating a trench on the Death Star, noted as: "BOARD 340 P-BG: LOW ALT. D.S. SURF./ PAN ACROSS SURFACE OF DEATH STAR W/ X-WING." Critical artifact from one of the most climactic and impressive effects sequences in the entire film. Acquired directly from producer Gary Kurtz in 1983. **$1,000 – $1,500**



1073. GEORGE LUCAS, *STAR WARS*, FIRST EDITION SIGNED BY GEORGE LUCAS AND GARY KURTZ. Lucas, George. Star Wars. From the Adventures of Luke Skywalker. Ballantine Books, New York, (1977). Octavo. First Edition. Black cloth lettered in gilt on spine and front board. Signed on the title page by George Lucas and signed on half title by producer Gary Kurtz. In the priced dust jacket. Illustrated throughout with color stills from the film. A fine, unread copy in fine dustjacket. A scarce book to find signed by both Lucas and Kurtz. **$800 – $1,200**

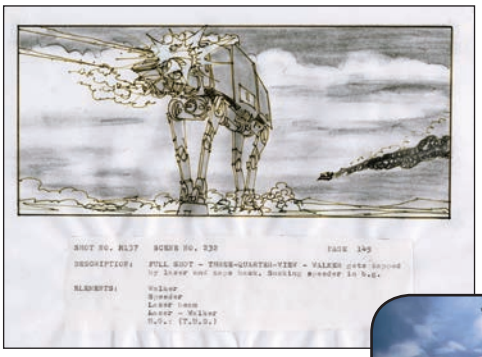






1076. *Star Wars: Episode V- The Empire Strikes Back* **original storyboard art of AT-AT walker in closeup detail.** (20th Century-Fox, 1980) Pencil and pen & ink on 8" x 10.25" note paper with shot and scene detail description pasted on, of an AT-AT walker in closeup detail during Hoth battle sequence, noted: "CU WALKER guns as it is firing and advancing. Speeder races past." Acquired directly from producer Gary Kurtz in 1983. **$1,000 – $1,500**

1079. *Star Wars: Episode IV- A New Hope* **two-volume "Combination Title" dialogue continuity script.** (20th Century-Fox, 1977) Studio original 05/31/1977 subtitling dialogue and scene continuity script in two thick clasp-bound volumes, in printed studio wraps, as the subtitling guide specifically for the 70mm version of *Star Wars: Episode IV- A New Hope*. Volume I contains 171 studio-mimeo pages plus a xerox (from the time) instruction concerning difference between 70mm and 35mm versions; volume II contains 215 pages. Director George Lucas maintained absolute secrecy and control over every aspect of his productions, so original production material of this sort is especially rare for his films. **$400 – $600**



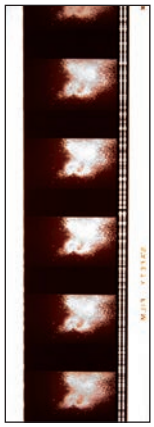


1077. *Star Wars: Episode V- The Empire Strikes Back* **original storyboard art of AT-AT walker from Hoth battle sequence.** (20th Century-Fox, 1980) Pencil and pen & ink on 8" x 10.25" note paper, with shot and scene detail description pasted on, of an AT-AT walker shooting and being shot, noted: "FULL SHOT- THREE-QUARTER VIEW- WALKER gets zapped by laser and zaps back. Smoking speeder in b.g." Acquired directly from producer Gary Kurtz in 1983. **$1,000 – $1,500**









1078. *Star Wars* **Lucite paperweight crew gift and original filmstrip of Death Star explosion sequence from** *Star Wars*. Lucite star-shaped paperweight engraved with "Star Wars," and given as a crew gift upon completion of filming. Measures 5 in. tall. Includes a 37 in. long filmstrip reel containing approx. 50 frames of the Death Star explosion sequence. **$1,000 – $1,500**

1080 *Star Wars: Episode V- The Empire Strikes Back* **Norwegian crew jacket.** (20th Century-Fox, 1980) Bright blue winter parka crew jacket by SkiPeer with orange trim on the sleeves, fur trimmed hood, ESB production patch on the right breast, "Bunny," "Norwegian Unit" patches on the left breast. Worn by Bunny Alsup, assistant to George Lucas and Gary Kurtz, during filming of the Hoth planet battle sequences shot in Finse, Norway in March, 1979 for *The Empire Strikes Back*. The garment is remarkably preserved and remains in Excellent condition, as worn on set during production. An iconic garment from this beloved sci-fi series. Includes a LOA from Bunny Alsup. **$4,000 – $6,000**



1081. ***STAR WARS: EPISODE IV- A NEW HOPE*** **ORIGINAL 2-LP SOUNDTRACK ALBUM SIGNED BY JOHN WILLIAMS, PRESENTED BY GEORGE LUCAS TO CAST AND CREW.** (20th Century-Fox, 1977) Demo-only (not for sale) first pressing 2-disc LP soundtrack album, which director George Lucas arranged for composer John Williams to sign a number of copies for presentation to cast and crew members, this example being the one presented to producer Gary Kurtz. Discs are mint unplayed condition, and cover shows only traces of handling. This early release also includes a folded, special 22" x 33" full-color art poster of a space battle from the film, featuring every type of fighter-craft with Millennium Falcon in center. Acquired directly from Gary Kurtz in 1983. **$400 – $600**



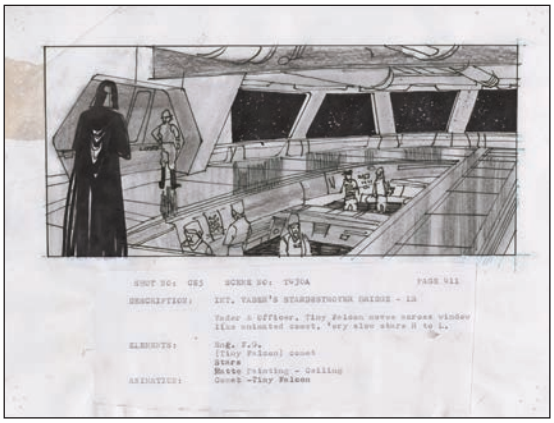
1082. **LARGE ASSORTMENT OF ORIGINAL *STAR WARS* CREW PATCHES, STICKERS, AND COASTERS FROM PRODUCER GARY KURTZ.** (20th Century-Fox, 1977, 1980) Acquired directly from producer Gary Kurtz in 1983, a wide assortment of original crew ephemera from the first two *Star Wars* films, including: (5) small pre-production stickers "The Star Wars" plus large acetate reversal of same image for T-shirt printing; (5) unused crew name-badge stickers; (4) crew patches; (3) drink coasters; (1) large circular German-language sticker; plus an original 1973 *American Graffiti* bumper sticker, which Kurtz also produced. **$400 – $600**



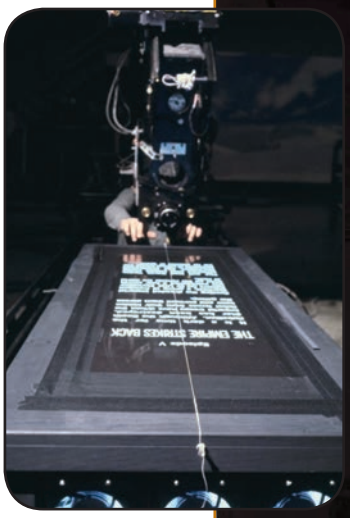
1083. ***STAR WARS: EPISODE V- THE EMPIRE STRIKES BACK*** **DOUBLE-SIDED CAST PEWTER PAPERWEIGHT SPECIAL CREW GIFT.** (20th Century-Fox, 1980) Special commemorative 2.75" x 3.5" cast pewter paperweight with film logo in bas-relief on both sides, commissioned by producer Gary Kurtz in 1979 during production as gifts for cast and crew. This mint (in box and wrap) example was acquired directly from Gary Kurtz in 1983. **$200 – $300**



1084. **COLLECTION OF *STAR WARS* AND *THE EMPIRE STRIKES BACK* CREW T-SHIRTS.** (TCF, 1977 & 1980) Collection of original never-worn vintage crew t-shirts for *Star Wars* and *The Empire Strikes Back*. The polyester-blend t-shirts feature wonderful silkscreen designs of X-Wing and TIE Fighter battles, Darth Vader, early Luke Skywalker design and others. Five are Men's sizes (small to x-large) and two are Women's fit. Also includes an *American Graffiti* and *The Dark Crystal* crew t-shirts. **$200 – $300**



1085. ***STAR WARS: EPISODE V- THE EMPIRE STRIKES BACK*** **ORIGINAL STORYBOARD ART OF DARTH VADER ON THE BRIDGE OF HIS STAR DESTROYER.** (20th Century-Fox, 1980) Graphite, felt pen and pen & ink on a 7 ¾ in. x 10 ¼ in. illustration paper, with shot and scene detail description pasted on, of Darth Vader standing on the bridge of his Star Destroyer, Executor, noted: "INT. VADER'S STARDESTROYER BRIDGES – LS- Vader & Officer. Tiny Falcon moves across window like animated comet. Very slow stars R to L." with notations on elements and animation needed for the shot. Pinholes at the corner tips. **$1,000 – $1,500**





1086. Original acetate "crawl" used in the beginning of *Star Wars: Episode V – The Empire Strikes Back*. (20th Century-Fox, 1980) Perhaps one of the most memorable film introductions of the 20th Century. As homage to the classic serial introductions that inspired George Lucas, the *Star Wars* saga featured a scrolling introduction of text that "crawled" from the bottom to the top of the screen. The text was printed onto a Kodalith, which was backlit and shot at an angle to give the illusion of the text receding into the distance. The white text was changed to yellow later in the optical process. This is an original 21 in. x 29 ½ in.Kodalith used in the production of that iconic sequence which opened the film. The text reads [in full]:

"Episode V
The Empire Strikes Back
It is a dark time for the Rebellion. Although the Death Star has been destroyed, Imperial troops have driven the Rebel forces from their hidden base and pursued them across the galaxy. Evading the dreaded Imperial Starfleet, a group of freedom fighters led by Luke Skywalker has established a new secret base on the remote ice world of Hoth. The evil lord Darth Vader, obsessed with finding young Skywalker, has dispatched thousands of remote probes into the far reaches of space…."

Exhibits only trace of wear and tear. Reverse shows opaquing fluid marks, used to make sure the field is pure black. Truly a once in a lifetime opportunity to acquire one of the most instantly recognizable pieces from this beloved sci-fi series. A portion of the proceeds will go to the Japanese earthquake and tsunami victims. **$15,000 – $20,000**







1087. Animatronic Tauntaun head from *Star Wars: Episode V-The Empire Strikes Back*. (TCF, 1980) The Tauntaun made its appearance in the opening sequence of *The Empire Strikes Back* when Han Solo appears out of the snow on the icy planet Hoth. This full-size animatroinic Constructed from a rigid polyfoam underskull covered in foam latex with applied wool for fur, hand-painted and clear coated eyes and resin teeth. It has aluminum and metal components with servo and pneumatic actuation to control the eyes and facial movements. This impressive piece measures a full 18 in. tall x 13 in. wide x 17 in. deep and is mounted on an aluminum support armature for display. It even still retains the metal bit in the mouth and reins. It exhibits some wear and distress consistent with its age and production use. The foam latex is brittle and chipping at the nose and jawline extremities but remains in remarkable condition. **$8,000 – $10,000**



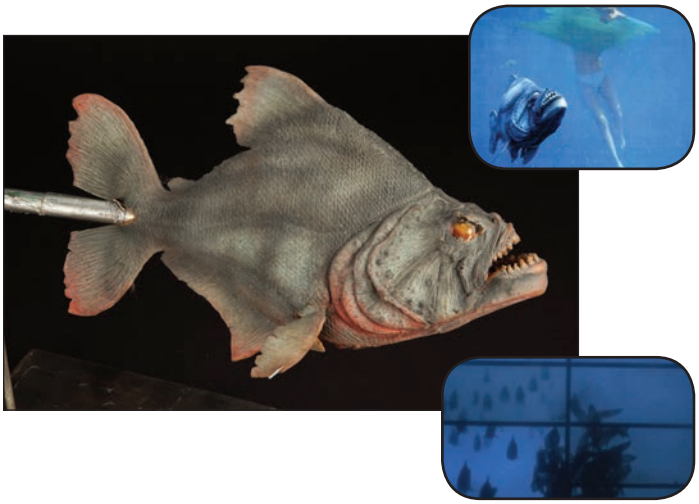
1088. *The Ewok Adventure* Jim Danforth original acrylic matte painting on glass of the Endor forest. (Lucasfilm, 1984) Acrylic on 32 in. x 44 in. glass of the Endor forest with central blank space for live-action insertion, by Jim Danforth for the George Lucas made for TV fantasy special. In industrial aluminum frame for screen-use. Signed *"DANFORTH ©1984 LUCASFILM."* **$1,200 – $1,500**



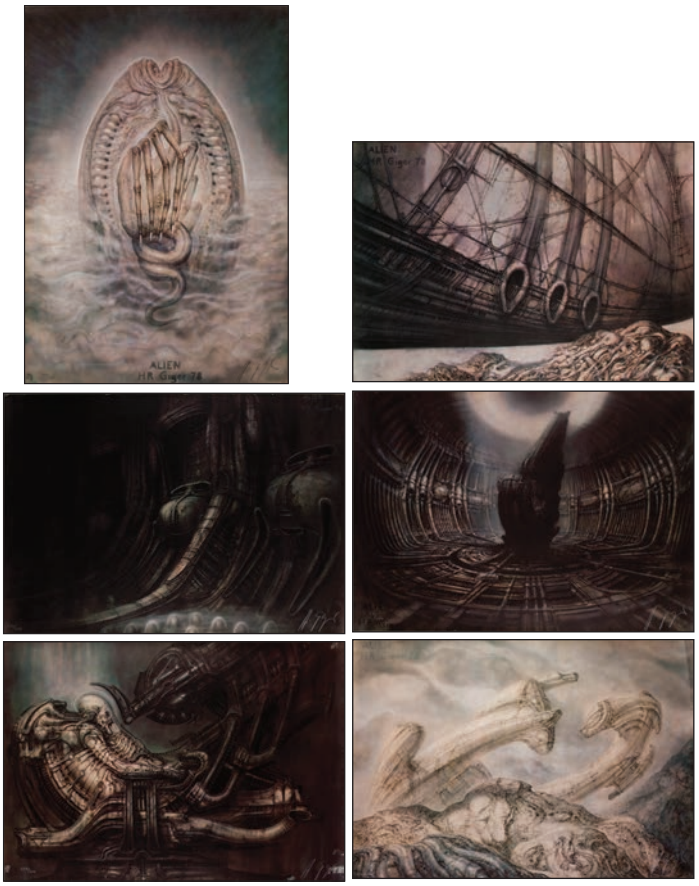
1089. Jedi temple clay sculpt and Yoda chair from *Star Wars: Episode III - Revenge of the Sith*. TCF, 2005) Clay sculpt of a Jedi replete with long robes and crossed arms. Figures like this stood outside the Jedi Library on Coruscant. The figure is made of wax-based clay and stands 9 ¾ in. tall and mounted on a custom-made beveled plexiglass base. Includes a concept model of Yoda's chair from the Jedi Library. Measures 7 in. x 4 in. x 3 ½ in. **$1,000 – $1,500**



1090. Set-used clapper from *The Driver*. (TCF, 1978) Set-used production clapper from the Ryan O'Neil action film, *The Driver*. Constructed of wood with thick white gaffer tape handwritten in black ink and dated 7-7-77. Exhibits wear from production use. **$200 – $300**



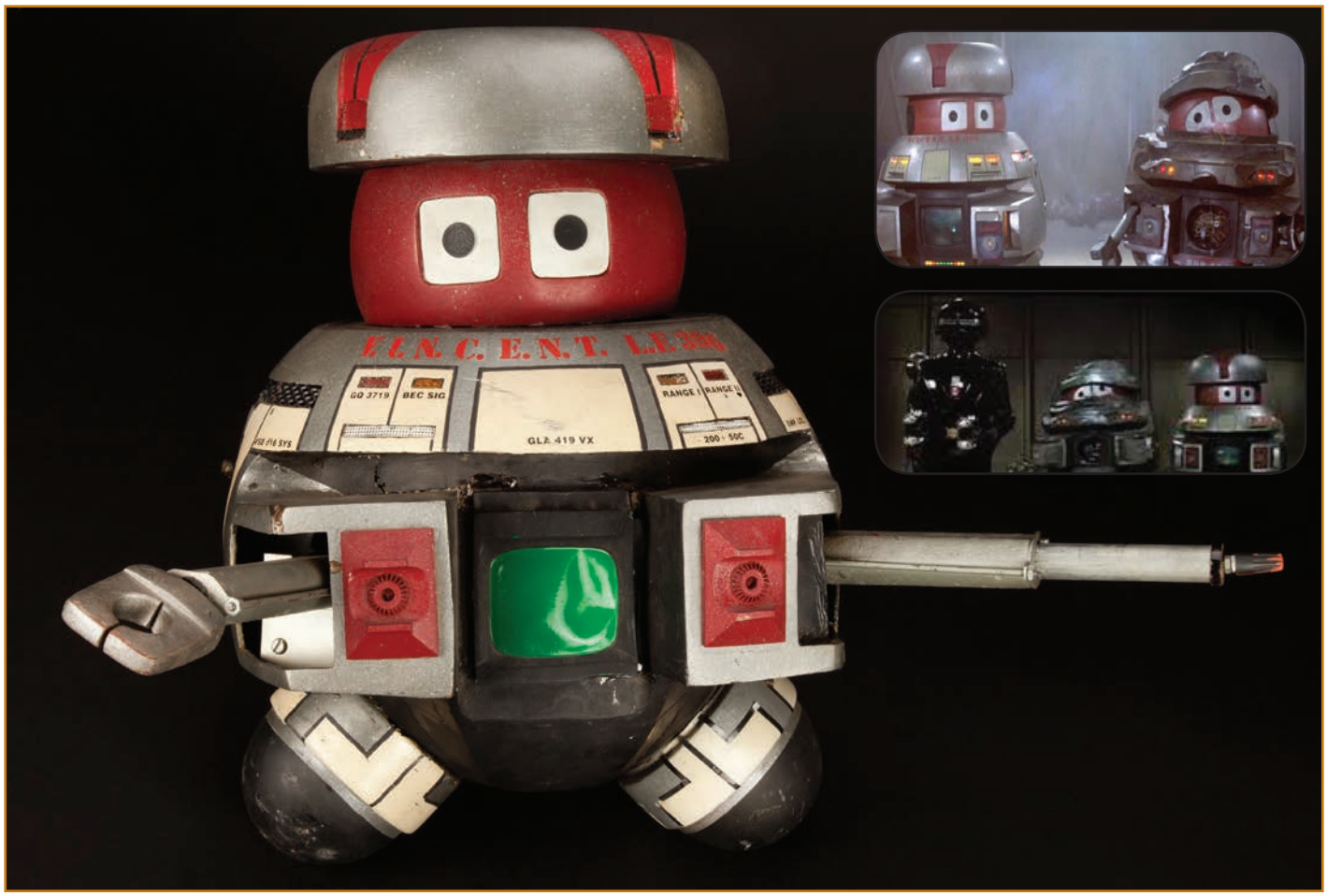
1091. Phil Tippett cable-controlled hero piranha puppet from *Piranha*. (New World, 1978) This fearsome looking creature is constructed of hard rubber and features an articulated mouth and fins that were cable-controlled by the puppeteer in the film, Piranha. Completely hand-painted and detailed it measures 11 in. long x 7 in. tall and is displayed on a wooden base with metal armature. **$1,000 – $1,500**



1092. Complete set of (6) H.R. Giger hand-signed limited edition lithos issued to cast and crew of *Alien*. (TCF, 1979) H.R. Giger, who was called upon to design the essential look and feel of not only the "Alien" creatures, but their spacecraft and environment, created and hand-signed and numbered these six different lithographs in an edition of 350, each measuring 27.5" x 39.5" depicting the range of work he performed in the design of the film. Rolled and generally unhandled, though a few show minor edge dings and tape residue. **$3,000 – $5,000**



1093. 1:12 scale cargo case from the cargo lock in *Aliens*. (TCF, 1986) 1:12 scale cargo case from the Dropship's cargo lock in *Aliens*. Meticulously built from wood, resin and styrene components with hand-applied paint, "Fork Lift Here," "Lashing Point," etc. Measures 4 ½ in. x 3 ¼ in. x 4 in. **$800 – $1,200**



1094. V.I.N.CENT. ROBOT FROM *THE BLACK HOLE*. (Walt Disney, 1979) V.I.N.CENT. (Vital Information Necessary CENTralized) robot from the Walt Disney sci-fi adventure film, *The Black Hole*. This robot is constructed from fiberglass, resin and wood with applied decals and incorporating metal components as well as internal servos for actuating the arms and head rotation. The robot is also wired for illumination (untested). This impressive piece measures 20 in. tall x 12 in. diameter, arms outstretched to 22 in. A fantastic and instantly recognizable prop from this imaginative Disney space adventure. **$16,000 – $20,000**





1095. 1:6 SCALE YELLOW DUMP TRUCK FROM *ALIENS*. (TCF, 1986) 1:6 scale miniature yellow dump truck Colony vehicle. Used on the miniature set of Hadley's Hope and visible during the Colonial Marines infiltration sequence. Constructed of wood, resin, vacu-formed plastic, completely hand-painted, airbrushed and detailed with applied decals and production weathering to appear distressed from the harsh alien world environment. This impressively detailed miniature measures 36 in. long x 16 in. wide x 18 in. tall. **$15,000 – $20,000**



1096. Alien costume from *Aliens*. (TCF, 1986) Full Alien Warrior costume from James Cameron's classic 1986 film 'Aliens'. The design of this iconic costume was based on H.R. Geiger's original and was fabricated by Stan Winston studios (Stan won the 'Best Visual Effects' Oscar for his work). Approximately 12 full costumes were made for the film and this one is constructed of 10 separate components (head, neck ring, ribs, hands, feet, tail, back 'horns', jump suit). James Cameron did not want the Alien performer's range of movement to be inhibited, so the main jumpsuit was made from spandex with foam detailing glued to it. This particular jumpsuit has a name faintly visible on the inside of the costume; 'Jason White', who is a credited performer in the film. The neck ring is secured to the head by Velcro and the two components simply slip over the performers head. The rear horns are held in place by Velcro. The tail secures to the performer via a buckle system around the waist and is flexible (it is sprung with long strips of plastic). The feet slip on and are secured by a zipper. A pair of original hands are included with the costume (the hands in the auction picture are replicas from the original mould as the originals are in delicate condition). The rib section is a faithful replica; there are no known complete original examples as they were delicate and blown to pieces by squibs in the action scenes. The light coloured ligaments on the jaw (which were originally condoms) and inner jaw 'teeth' are replicas for display purposes. Included in the auction is the display mannequin as pictured. Since its original purchase at a UK auction house in the 1990s, components of the costume have been replaced with better original examples. It's believed that only three full costumes survive and this is the finest example. A once in a lifetime chance to own a classic piece of cinema history. **$80,000 – $120,000**









1097. Full-scale Alien egg from *Aliens*. (TCF, 1986) Incredible full-scale Alien egg featuring a realistic hand-painted, airbrushed and detailed paint scheme with faux slime applied at the top. Measures a full 30 in. tall x 20 in. diameter. Constructed of a dense foam interior and rubberized latex exterior. The workmanship is very impressive. **$4,000 – $6,000**









1098. Control console from *Alien3*. (TCF, 1992) Impressively detailed control console constructed from wood, fiberglass and resin components with attached metal components, switches, joysticks, sliders and other pieces. Measures 43 in. tall x 34 in. diameter at the console top. It exhibits slight wear consistent with production use; otherwise, Very good condition. **$6,000 – $8,000**

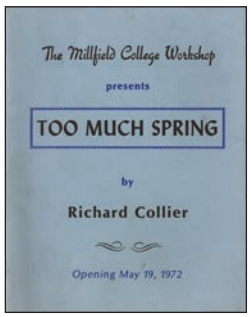
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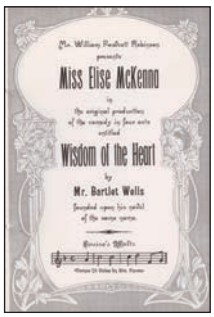






1100. Original hand-painted prop lobby playbill from *Somewhere in Time*. (Universal, 1980) Original prop theatre lobby playbill hand-painted in acrylic, gouache and airbrush on 28 in. x 44 in. 4-ply illustration board, announcing "Miss Elise McKenna starring in Wisdom of the Heart." Playwright Christopher Reeve "Richard Collier" is obsessed with stage actress "Elise McKenna," played by Jane Seymour, and uses self-hypnosis to travel back in time to meet her. Exhibits wear at the corners; otherwise, very good condition. This is the only one created for the film. **$1,000 – $1,500**





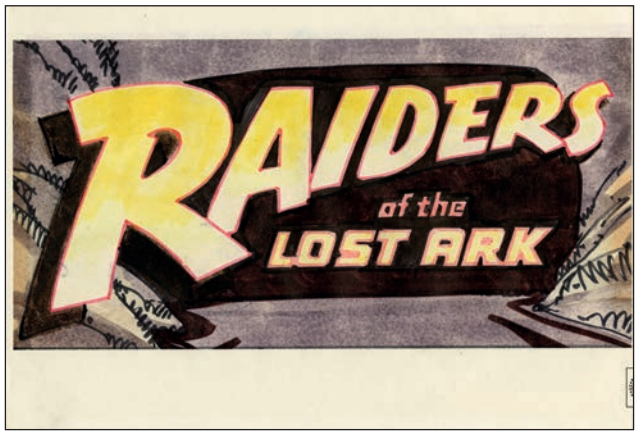






1101. Pair of prop programs from *Somewhere in Time*. (Universal, 1980) Pair of prop programs from Somewhere in Time. One being a period-style program featuring Miss Elise McKenna in "Wisdom of the Heart" with printed cover, title page and two interior printed pages. The other for Millfield College Workshop production of "Too Much Spring" with printed cover and 7 printed pages. Exhibit only slight wear; otherwise, Fine condition. **$200 – $300**





1102. *Raiders of the Lost Ark* sequence of (10) original conceptual storyboards for proposed commercial. (Paramount Pictures, 1981) Pen & ink, colored marker, and watercolor on 5" x 10" vellum, ten in all as a continuous sequence. Each is mounted to sheets of period Paramount/ Gulf+Western stationery, and depict men digging in the desert to unearth the *Raiders of the Lost Ark* film title logo, in place of where the Ark of the Covenant should have lain. These storyboards represent the proposed content of a television commercial promoting the original release of the film. **$1,000 – $1,500**







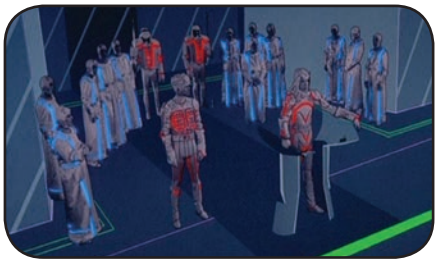


1103. Production Kodaliths and color transparency from *Tron*. (Walt Disney, 1982) Three (3) production Kodaliths featuring a tank interior, Sark and his minions and Ram and Crom. Measure 12 ½ in. x 20 in., one housed in a production folder with attached dopesheet notated in hand. Includes a 16 in. x 20 in. color transparency for the futuristic bulk transport vehicle titled, "Sailer without Sails." **$400 – $600**





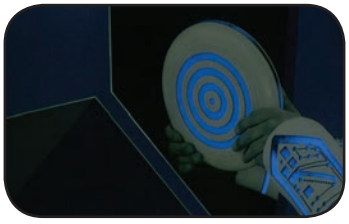




1104. Nicholas Clay's "Lancelot" suit of armor from *Excalibur*. (Orion, 1981) Beautifully detailed complete suit of plate armor created by armorer Terry English and worn by Nicholas Clay as "Lancelot" in the dramatic fantasy, *Excalibur*. This impressive armor suit measures a full 79 in. tall x 29 in. wide at the elbows. Includes distinctive winged helm with pivoting face mask, neck armor, cuirass, thighs, waist, gauntlets, greaves, legs and feet as well as a heavy cloth undertunic painted to resemble chainmail. The pieces feature Terry English's "T"mark. Includes a sword. A fantastic and distinctive hero costume from this imaginative film. **$15,000 – $20,000**

1105. Complete Gladiator costume from *Tron*. (Walt Disney, 1982) Complete costume worn by one of the computer Gladiators. Includes a full-length satin tunic with black velvet accents, integral gauntlets and front Velcro closure, handwritten inside the neck *"40 Jack Mattis."* Includes the tan Spandex jumpsuit (handwritten on internal tag *"8"*), chamois leather helmet and boots (handwritten inside *"WDS"* and *"Kinnie G"*). Tunic, jumpsuit and helmet are printed with the trademark circuit board designs. Tunic and boots exhibit only minor wear from production use. An iconic costume from this groundbreaking film. Includes Disney COA. **$8,000 – $12,000**

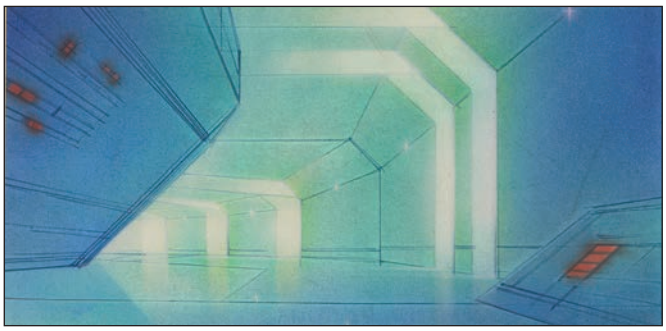




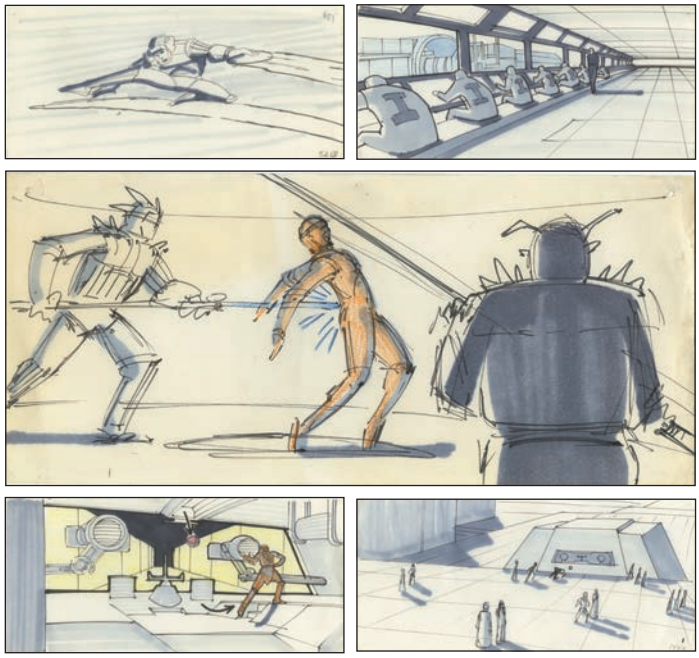


1106. Identity Disc from *Tron*. (Walt Disney, 1982) Perhaps the most identifiable prop from this imaginative film, is this Identity Disc, a detachable glowing disc worn on the user's back. As the villain, Sark, so eloquently put it, "You will each receive an identity disc. Everything you do or learn will be imprinted on this disc. If you lose your disc, or fail to follow commands, you will be subject to immediate deresolution. That will be all." Based on a Frisbee, the disc is constructed of white plastic with applied black gaffer tape at the outside edge and white and black painted paper affixed at the center and inside surfaces. Measures 9 ¼ in. diameter. Exhibits minor soiling but remains in very good condition. **$2,000 – $3,000**

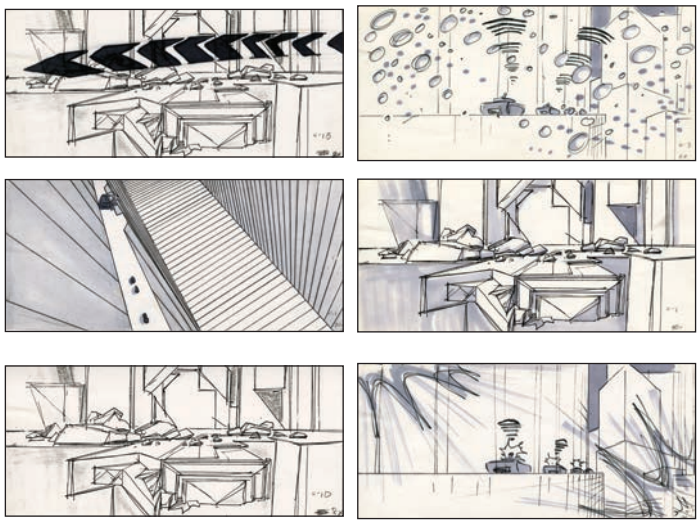




1108. Pair of color concepts from *Tron*. (Walt Disney, 1982) Color concept of an illuminated corridor accomplished in graphite, ink and airbrush on a 6 ½ in. x 11 ¼ in. leaf of illustration board (image size 4 ½ in. x 9 ¼ in.) by conceptual artist, Peter Lloyd. Pinholes at corners. Together with a color concept of a conduit tunnel accomplished in graphite, ink, airbrush and gouache on a 9 in. x 11 in. leaf of illustration board by conceptual artist David Mattingly. **$600 – $800**



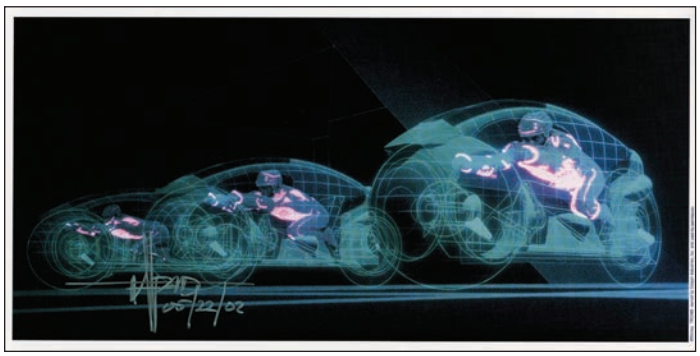
1107. Collection of storyboards from *Tron*. (Walt Disney, 1982) Wonderful group of five (5) storyboards accomplished in ink, felt marker and animator's gouache on 4 in. x 9 in. leaves of illustration paper. The storyboards feature scenes from the disk battle sequence, Sark's command bridge, Flynn bullied by guards and others. Some with production notations. Adhesive residue from mounting at the corners; otherwise, Fine condition. **$1,000 – $1,500**



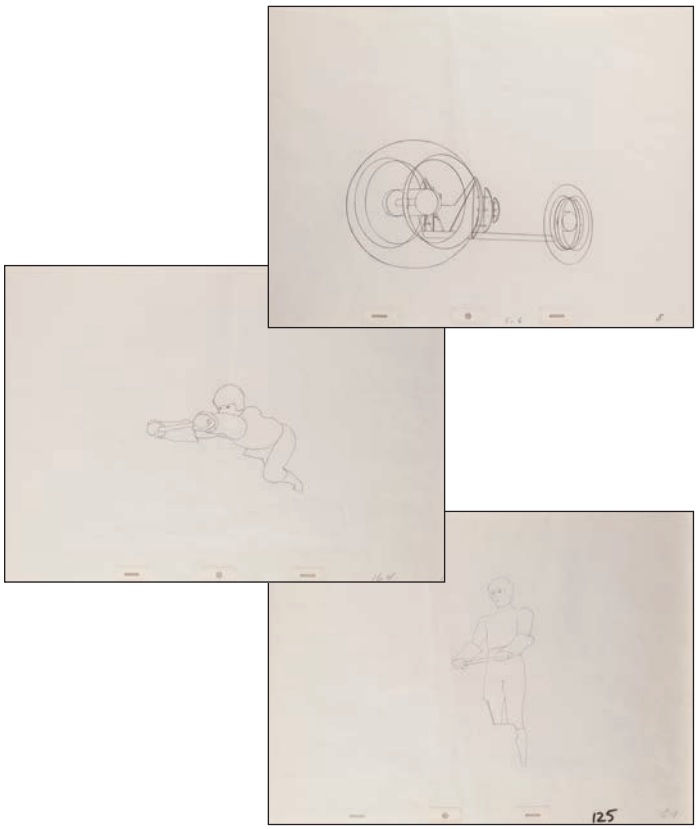
1109. Collection of 23 tank and light cycle pursuit storyboards from *Tron*. (Walt Disney, 1982) Collection of 23 Light Cycle and tank storyboards from the canyon pursuit sequences in Tron. Accomplished in ink and gouache (6 being production Xeroxes embellished by hand) on 4 in. x 9 in. leaves of illustration paper with production notations handwritten in pencil at the lower right corners. **$800 – $1,200**



1110. ORIGINAL PRODUCTION BACKGROUND FROM *TRON*. (Walt Disney, 1982) Original production background accomplished in watercolor and airbrush on heavyweight background sheet measuring 12 ½ in. x 30 in. This final background painting was used for the canyon bridge blow-out sequence. Production notations, *"270 F-1 Kathy"* written in ink on the verso. **$300 – $500**



1111. *TRON* LIGHT CYCLES PRINT SIGNED BY SYD MEAD. (Walt Disney, 1982) Color print of three Light Cycles from Tron. Measures 6 ¾ in. x 13 in. Signed in silver ink at the lower left corner, *"Syd Mead 05/22/02."* Fine. **$200 – $300**



1112. THREE ORIGINAL PRODUCTION DRAWINGS OF BRUCE BOXLEITNER IN LIGHT CYCLE TRANSFORMATION SEQUENCE FROM *TRON*. (Walt Disney, 1982) Three original production layout drawings of Bruce Boxleitner as "Tron" about to enter a Light Cycle and the Light Cycle about to Res Up. Accomplished in pencil on 12 ½ in. x 20 in. leaves of animation paper. The sequence of Boxleitner boarding the Light Cycle was eventually animated since computer technology of the time was unable to accurately accomplish it. **$400 – $600**





1113. ORIGINAL UNASSEMBLED 3-DIMENSIONAL LOBBY STANDEE IN SHIPPING CARTON FOR THE 1982 *TRON*. (Walt Disney Productions, 1982) Six-piece illustrated cardboard folding standee which creates a 2-sided, 3-dimensional 26" wide by approx. 72" high display when assembled. Never folded or tabbed for assembly, and still retained in its original 1982 printed shipping carton, where it was sent to the Powell Drive-In of Portland, Oregon and never used. A remarkable artifact in this near-pristine condition. **$500 – $700**



1114. Walt Disney Donald Duck and Goofy Tron prototype pins. (Walt Disney, 1982) Poised to do battle with the Master Control Program, the computer gladiators Dontron and Gooftron are featured on these character pins. Each measures approx. 2 ¼ in. x 2 ½ in. These silver-finish prototypes preceded a limited edition of 100 gold-finished pins produced in a series to celebrate Disney's groundbreaking film, *Tron*. Developed exclusively by Disney Auctions, only four of these silver-finished prototypes were produced, these being #1 of 4. Each displayed on original Disney Auctions felt-covered backing. Very fine, never worn or used. With Disney COAs. **$300 – $500**



1116. *Tron: Legacy* premiere poster signed by principal cast members. (Walt Disney, 2010) Tron: Legacy premiere poster, measuring 22 ¼ in. x 34 in. Signed by all six principal cast members: Jeff Bridges "Kevin Flynn/Clu," Garrett Hedlund "Sam Flynn," Olivia Wilde "Quorra," Bruce Boxleitner "Alan Bradley/Tron," Beau Garrett "Gem," and Michael Sheen "Castor/Zuse." Stamped on the verso, "Walt Disney Pictures Authentic Premiere Memorabilia." Trace of handling. **$200 – $300**



1115. Tron crew jacket and original press kit. (Walt Disney, 1982) Original *Tron* crew jacket by Members Only, size 38, and featuring *Tron* logo embroidery on the back, red piping and unique sleeve logo that reads *Tron* right side up and upside down. Monogramed "B.B." on the pocket. Includes original press kit with 21 glossy photos, promotional material includes: computer imaging used in the film, glossary of *Tron* names and terminology, "Lisberger breaks with convention," product information and cast & crew. **$200 – $300**



1117. Close-up monkey puppet from *The Hunger*. (MGM, 1983) Used in the Tony Scott film starring David Bowie. Geriatrics researcher Susan Sarandon studies the affects of rapid aging using lab monkeys which unexpectedly fight amongst themselves with one killing the other and then, later, rapidly aging before the camera, dying, and decomposing. The filmmakers used real monkeys, then switched to hand puppets and stop motion animation from David Allen Productions. This is the close-up puppet used to film the monkey's finale movements before dying and decomposing via stop motion. Puppet measures approximately 15 in. tall. **$400 – $600**









1118. Michael Jackson life cast and three "Werecat" make-up facial appliances worn in "Michael Jackson's Thriller." Collection of three facial appliances from the "Werecat" transformation scene worn during the filming of "Michael Jackson's Thriller" plus a Michael Jackson lifecast. In "The Making of Thriller," you can see Rick Baker, Tim Lawrence (who played one of the featured zombies) and Mark Wilson creating this lifecast of Michael. Three of these foam pieces were applied directly to Michael Jackson's face and represent one of each of the three stages of transformation plus an unused foam latex cast of the final, third stage makeup with the flashings still attached, as it came out of the mold. Stage one is the lightest color, stage two is darker and stage three is the darkest. If you look at the back of the third stage Werecat makeup you can see MJ's hair still stuck in the glue. In the beginning of the video before the transformation you can see Jackson has a thin beard running from his sideburns down the side of his jaw. This fine, wavy black hair is what you see stuck to the back of the appliance. When Lawrence was not in Zombie makeup, he could assist Baker in the application and removal of the Werecat makeups. They were kept after removal from Michael Jackson and remain exactly as they were nearly thirty years ago. These are truly one-of-a-kind historic pieces. There are no others. They have been carefully preserved and are in very good condition. The foam latex remains soft and supple and they retain their accurate color. Includes LOA by Tim Lawrence. **$8,000 – $12,000**









1119. Collection of 5 "Featured Zombies" facial appliances from "Michael Jackson's Thriller" with *Thriller* LP signed by Michael Jackson. Five of the "Featured Zombie" makeup facial appliance. There was no access to any of the dancers from Thriller until three days prior to the first day of shooting. This meant none of the dancers could have a very elaborate makeup or "character." Therefore, Rick Baker and John Landis decided Rick's crew should each create a zombie on themselves so there could be more elaborate character zombies on screen. These special zombies were called "Featured Zombies" with some even appearing on the cover of the video. Two of the featured zombies in this lot are also cover zombies: Shawn MacEnroe's "Eric" zombie and Jack Bricker's "Sewer" zombie (from the line "…the funk of forty-thousand years"). The rest can be seen throughout the video on the street, the railroad and inside the old house. The Kevin Brennan zombie is the second zombie to burst through the floor of the old house. The Tim Lawrence zombie is the first zombie to break through the floor, the blue bald one, the "Tor Johnson" zombie. The Mick Garris zombie is best seen erupting from a grave early on and crowding the Michael Jackson zombie later inside the old house. The Mark Wilson zombie is everywhere you see a crowd of zombies, sometimes with different hair. Includes double-LP album is signed on the gatefold jacket cover in black ink, *"To Beverly, Love, Michael Jackson."* Jacket exhibits only slight wear, the records appear in Excellent, unplayed condition. An incredible opportunity to acquire a signed copy of Michael Jackson's most significant album. Includes LOA by Tim Lawrence. **$4,000 – $6,000**

1120. - 1122. No Lot.



1123. Skeksis maquette from *The Dark Crystal*. (Universal, 1982) Unique hand-sculpted and hand-painted maquette of Skeksis. The Skeksis represent the dark side of Jim Henson's Tolkien-esque fantasy, *The Dark Crystal*. These vulturelike creatures are the dark lords who must be destroyed in this seminal FX saga, which paved the way for every sword and sorcery film since, including *Lord of the Rings*. The world of the Dark Crystal was literally created from the ground up, and virtually none of it exists. This handmade Skeksis maquette, built out of sculpey clay and hand-painted, represents the final design approved by Henson for this remarkable film. **$1,000 – $1,500**



1124. Screen-used hero Chamberlain Skeksis head from *The Dark Crystal*. (Universal, 1982) Screen-used Chamberlain Skeksis head constructed from resin and wood understructure over a wire armature covered foam latex that has been hand-painted and detailed. Measures 11 ½ in. long x 8 ½ in. tall and mounted on a wooden buck. The foam latex remains in remarkable, supple condition. **$4,000 – $6,000**



1125. Three screen-used podling hands from *The Dark Crystal*. (Universal, 1982) Trio of screen-used podling hands, with trademark two fingers and thumb, from *The Dark Crystal*. Included are a pair of hands built of foam latex over wire armatures. The hands measure 3 ½ in. long (7 ¼ in. with aramature) and exhibit some latex deterioration with the left hand missing one digit; otherwise, Very good condition. In addition, a single left hand cast in rubberized foam measuring 6 ¼ in. long. **$500 – $700**





1126. Landstrider head from *The Dark Crystal*. (Universal, 1982) This is the head from the Landstrider creature, the long-legged quadruped ridden by Kira and Jen in The Dark Crystal. Constructed of fiberglass underskull, foam latex, entirely hand-painted and detailed, with hand-punched hair, hand-painted and clear coated eyes. Internal wire support an canvas-covered interior for the actor's comfort. Measures 17 in. tall x 12 in. deep. Exhibits minor cracking and wear; otherwise, remarkable condition. The head has been expertly restored and preserved by Tom Spina. **$6,000 – $8,000**





1127. Screen-used Mystics feet from *The Dark Crystal*. (Universal, 1982) Pair of screen-used Mystics feet from The Dark Crystal. The Mystics are the hunchbacked race of gentle bird-like beings. The foam latex feet feature prominent toes and have integral kung-fu slippers and wooden soles allowing the actor to move around in the costume comfortably. They measure 19 in. long and are handwritten inside the slippers with the actors' names. Exhibit only slight wear; otherwise, Very good condition. **$1,500 – $2,000**



1128. *THE DARK CRYSTAL* ORIGINAL PASTEL LARGE-SCALE POSTER-ART PROPOSAL MAQUETTE BY BOB PEAK. (Universal, 1982) For their fantasy classic blend of marionettes and live action, Jim Henson and Frank Oz contracted two of the greatest illustrators in entertainment art, Richard Amsel and Bob Peak, to propose designs for the film's campaign. Upon seeing the imagination and mastery involved in this pastel by Peak, it totally mystifies us that they chose to go with Amsel's designs instead, though a possibility is that Peak's work may have seemed too dark and scary for a children's film. This exactly what makes it infinitely superior in quality and effect to the rather generic work of Amsel. Of the designs Peak proposed, this particular one is reported to be the best complilation of all elements represented, both the pure-hearted characters, and the evil. Chalk pastel on 32" x 40" textured claret illustration paper, signed near lower center by Bob Peak. **$10,000 – $15,000**





1129. SLAVITZA JOVAN "GOZER" COSTUME FROM *GHOST BUSTERS*. (Columbia, 1984) Slavitza Jovan's hero screen-worn "Gozer" costume from the thrilling climaz of the film. "Gozer" struts out of the temple appearing before the Ghost Busters and uttering the famous line, "…Are you a God?" This beautiful costume consists of a custom-made nude bodystocking with integral mesh covered high heel shoes. Completely covered in vacuformed plastic bubbles ranging from ½ in. to 1 in. diameter, plastic and glass jewels and filament angel hair. This impressively-made costume piece truly appears to be from another parallel dimension! **$8,000 – $12,000**



1130. Hero Blue Thunder miniature helicopter from *Blue Thunder*. (Columbia, 1983) Incredibly detailed hero Blue Thunder radio controlled helicopter. This impressive piece measures 57 in. long x 17 in. tall x 13 in. wide. Constructed from resin, styrene and metal components, integral motor, gatling gun at the nose, bullet chains along the bottom and other impressive detailing. Completely hand-painted and detailed. Includes an additional remote control helicopter used for Malcolm McDowell "Col. F.E. Cochrane's" stunt maneuvers. Constructed of resin, styrene and vacu-formed plastic measuring 38 in. long x 14 in. tall with rotors..0 unfolding to 40 in. **$14,000 – $16,000**



1131. *Airwolf* screen-used helicopter filming miniature. (CBS-TV, 1984-1986) Screen-used filming miniature of the Airwolf helicopter constructed of resin, styrene and vacu-formed platic, wooden rotors, integral motor and fully realized interior with seats and instrument panels. It measures 59 in. x 14 in. tall x 15 in. wide. Electronics are present but untested. No tail rotor and with electrical alligator clamps protruding from the rear. This is an impressive screen-used miniature from this popular TV series. **$10,000 – $12,000**

1132. No Lot.



1133. Scorched body of Joel Polis "Fuchs" from *The Thing*. (Universal, 1982) This is the prop scorched body of "Fuchs" played by Joel Polis in John Carpenter's *The Thing*. Constructed of fiberglass, completely hand-painted and detailed to resemble the grizzly singed corpse discovered in the snow by Kurt Russell and the his team. Measures 59 in. long. **$6,000 – $8,000**



1134. Animation cell from *Freddy's Dead: The Final Nightmare*. (New Line, 1991) Hand-painted production cel of Freddy Krueger accomplished in acrylic on 12 field celluloid, Freddy measures 3 ½ in. x 3 ½ in. Visible in the film when Spencer gets sucked into the TV and into a video game with Freddy playing. Entire piece is framed measuring approx. 14 in. x 13 in. with a mat opening of approx. 8 ½ in. x 7 in. **$400 – $600**



1136. "Freddy Krueger" period shirt from *Freddy's Dead: The Final Nightmare*. (New Line, 1991) Vintage polyester two-tone green "Freddy Krueger" shirt with five button front closure from *Freddy's Dead: The Final Nightmare*. Includes original costumer tag handwritten, *"Freddy AKA Fred w/ tan nylon socks, tan hush puppies, Ch #A."* **$600 – $800**



1135. Stunt Freddy Krueger mask from *A Nightmare on Elm Street: The Dream Child* signed by Robert Englund. (New Line, 1989) Freddy Krueger stunt mask constructed from foam latex. One of three three screen-used masks created for the film using a more aged version of Freddy. Measures approx. 12 in. tall and mounted on a custom made display base with replica Freddy striped sweater. With LOA from David Miller stating one of three made and used as "Old Man Prosthetics Version." **$2,000 – $3,000**





1137. Freddy wall sconce face from *A Nightmare on Elm Street: The Dream Child*. (New Line, 1989) Demonic face of Freddy Krueger wall sconce twisted in a menacing grin seen in the memorable asylum sequence. Constructed of hand-painted rigid polyfoam to resemble carved stone and measuring approx. 7 ½ in. x 18 in. **$600 – $800**







1138. Freddy Krueger glove template from *A Nightmare on Elm Street: The Dream Child*. (New Line, 1989) Original working master templates and leather glove used to make all the gloves from *Nightmare on Elm Street: The Dream Child*. Created by special effects crew member, Ryan Effner, the glove templates are created of brass, cardboard and painted balsa wood blades. The glove is the prototype used to get an accurate length and size for the brass finger fittings. The glove is handwritten inside, "original prototype" with circles drawn on the fingers where they were cutout. Displayed in a custom-made frame with laser cut mat recreating the title are in Freddy's distinctive red and green sweater colors. Measures 22 in. x 34 ½ in. **$1,000 – $1,500**





1139. Freddy Krueger glove template from *A Nightmare on Elm Street: The Dream Child*. (New Line, 1989) Original working master templates used to make all the gloves from *Nightmare on Elm Street: The Dream Child*. Created by special effects crew member, Ryan Effner, the glove templates are created of copper, cardboard and painted balsa wood blades. Displayed in a custom-made frame with laser cut mat recreating the title art in Freddy's distinctive red and green sweater colors. Measures 23 in. x 28 in. **$1,500 – $2,000**

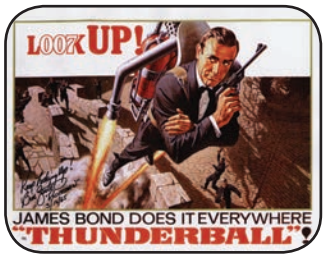




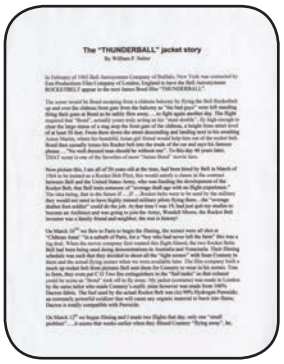
1140. Robert Englund "Freddy Krueger" screen-used organic/bio-mechanical hero bladed glove from *New Nightmare*. (New Line, 1994) One of only two hero 5-bladed gloves made for the production and worn by Robert Englund as "Freddy Krueger." Throughout filming, production would alternate between the two gloves for makeup touch-up, etc. Instead of a metal glove that was made and worn by the character, this glove represented the real hand of Freddy with the blades seemingly growing out of his musculature and exposed bones. Measures 18 in. tall and displayed in a custom plexiglass case with wood base. Comes with a LOA from Mechanical Effects Creator, Lou Carlucci. **$8,000 – $12,000**















1141. Bill Suitor "James Bond" screen-worn sport jacket from Rocket Belt flying sequence in *Thunderball*. (United Artists, 1965) Of all the myriad technical gadgets, stylish and innovative vehicles, and other stunt and special-effects espionage equipment, it is widely regarded among fans of the James Bond films that the most memorable and remarkable live-action stunt performed without benefit of CGI or other visual wizardry is the flying Rocket Belt sequence in *Thunderball*. Designed by Bell Aerosystems under contract to the US military, this space-age wonder was seriously intended to move troops without flight training around as individual mini-missles, but instead takes its place in history based almost entirely on its impressive performance in this classic action film. Bill Suitor wore this exact sport jacket, made by the same tailor who fashioned Sean Connery's (except of peroxide-proof Dacron) while performing the flying sequence, which took place at Chateau Anne outside Paris. For the transition from star to stunt double, Connery wears a dummy Rocket Belt spewing fire-extinguisher exhaust and is quickly lifted on a see-saw without filming his feet, then film jumps to long-shot of Suitor's liftoff and meteoric traverse of the Chateau steeple, landing neatly several hundred feet away next to his waiting Aston Martin DB5. Connery then takes over, tossing the Rocket Belt casually into the trunk, and states iconically, "No well dressed man should be without one!". Short of capturing one of the actual Rocket Belts (good luck!) this sport jacket is without question one of the single greatest screen-worn James Bond wardrobe articles, period. Accompanied by a signed LOA from owner Bill Suitor with a detailed history of his involvement with *Thunderball* and the Rocket Belt in general, plus Suitor's own Bell Aerosystems lapel pin, and a *Thunderball* reproduction poster signed by Suitor. **$20,000 – $30,000**





1142. Submarine crew two-piece Crewman's costume from *The Spy Who Loved Me*. (UA, 1977) Submarine crewman uniform of a reddish-orange four-button jacket with triangular fish emblem patch on the right sleeve, missile patch on the left sleeve and submarine profile patch on the left breast. Together with the matching pants with zipper pockets on the thighs. Jacket and pants button together to create a coverall-style uniform. Jacket has internal Berman & Nathans label. **$1,000 – $1,500**



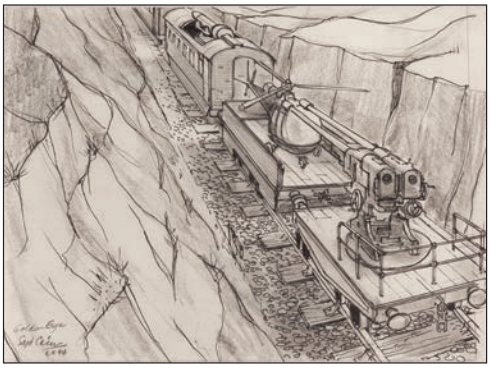


1143. Zorin henchman two-piece suit from *A View to a Kill*. (MGM, 1985) Two-piece dark green wool suit with Zorin Industries patches on the coat lapels worn by one of Max Zorin's guard henchmen in *A View to a Kill*. In Excellent screen-worn condition. **$600 – $800**



1144. Zorin orange coveralls from *A View to a Kill*. (MGM, 1985) Bright orange Dicke's coveralls worn by one of Max Zorin's guard henchman in *A View to a Kill*. Large Zorin Industries patch affixed to the back. In Excellent screen-worn condition. **$800 – $1,200**







1145. Syd Cain original storyboard scene concept for *Goldeneye*. (UA, 1995) Syd Cain, the credited storyboard artist for *Goldeneye*, executed this pencil, pen & ink, and charcoal scene concept of the Russian train as seen near the end of the film, when the "bad" guys take off in the illustrated helicopter, leaving Bond and his beautiful Bond girl to presumably perish in a fiery train wreck. Signed and identified by Cain, and dated 6/10/94. **$300 – $500**



1146. Judi Dench "M" costume from *Casino Royale*. (MGM, 2006) Signature grey two-piece Armani Collezioni suit worn by Dame Judi Dench in her role as "M" in *Casino Royale*. The jacket has three-button closure at the front and pale grayish-blue exposed stitching along the seams. Size 46 with costumer's tag printed "4. M Cost 5 Sc. 154-162.". In Excellent screen-worn condition. With signed LOA from Judi Dench on her personal letterhead. **$6,000 – $8,000**



1147. RICHARD GERE "KING DAVID" THRONE FROM *KING DAVID*. (Paramount, 1985) Impressively built throne used by Richard Gere in his role as "King David." Constructed of wood, with inlaid carved panels, molded resin figures and tanned leather seat and back featuring the Star of David. Measures 75 in. tall x 31 ½ in. wide x 22 in. deep. **$5,000 – $7,000**



1149. SEVERED TASO SOLDIER ANIMATRONIC HEAD FROM *DAY OF THE DEAD*. (Dead Films, 1985) Incredibly realistic severed Taso soldier head from the seminal horror film, George Romero's *Day of the Dead*. Constructed of a fiberglass underskull, foam latex skin accurately hand-painted in skin tones, hand-punched hair, resin teeth and tongue. In this nightmarish scene, a zombie tears the soldier's head off and the attached puppeteering cables actuated movement of the jaw while the blood lines allowed spurting of the studio blood. The craftsmanship is incredible. Includes a LOA from the head's creator, Tom Savini. **$4,000 – $6,000**



1148. COLLECTION OF DRAC MASKS, SKULL AND OTHER APPLIANCES FROM *ENEMY MINE*. (TCF, 1985) Collection of costume pieces from Enemy Mine including a pair of rubber background Drac masks completely hand-painted and detailed, finely detailed solid plaster cast of an alien skull measuring 11 ½ in. long x 6 ½ in. tall, resin Drac face, foam latex Drac baby head and head appliance, latex foot and fiberglass crab creature head with attached servo controls. **$2,000 – $3,000**



1150. RICHARD GERE SHIELD FROM *KING DAVID*. (Paramount, 1985) Round metal shield with leather insert and prominent Star of David on the front wielded by Richard Gere in his role as "King David." Hand-painted and detailed to resemble ancient weathered metal. Measures 25 in. diameter. **$800 – $1,200**





1151. Screen-used werewolf mask from *Howling 2: Your Sister Is a Werewolf*. (Hemdale, 1986) Fearsome Stan Winston-created screen-used werewolf mask of rubber which is completely hand-painted and detailed and still retaining some hair. Measures 11 ½ in. tall. Exhibits a few tiny cracks; otherwise, in Fine condition. **$800 – $1,200**





1152. Flying Eyeball monster and script from *Big Trouble in Little China*. (TCF, 1986) One of the great monsters of cinema, the Flying Eyeball is arguably the most famous creation of director John Carpenter outside the transformations of *The Thing*. Obtained directly from VFX Supervisor Richard Edlund, this impressive display was created using the only surviving production casting, which was fitted with prosthetics grade glass eyes (including a giant eyeball in the creature's mouth). Measures 16 in. tall x 14 in. wide and mounted to custom wooden base. Includes an original Revised Shooting Script, dated Sept. 17, 1985 with blue and green revision pages. **$1,000 – $1,500**





1153. Screen-used goblin sword from *Labyrinth*. (Lucasfilm, 1986) Wicked-looking screen-used goblin sword from Labyrinth. Constructed of dense foam with a leather wrapped hilt it features a hand-painted and detailed blade to resemble ancient forged metal. Exhibits some wear and flaking of paint; otherwise, Very good condition. Measures 21 ½ in. long. **$3,000 – $5,000**





1154. Screen-used smashed Critter from *Critters 3*. (New Line, 1991) Screen-matched smashed Critter of foam latex with hand-punched hair for fur, hard rubber teeth, completely hand-painted and detailed. In the film, this Critter is seen in the final death sequence first being soaked with bleach (hence the white patch on the face) and then falling off a roof and being flattened by Don Opper "Charlie." This was Leonardo Di Caprio's first film and he assists Charlie the killing of this Critter. Measures 16 in. long x 14 in. wide. Latex exbhits slight cracking and flaking; otherwise, Very good condition. **$1,000 – $1,500**





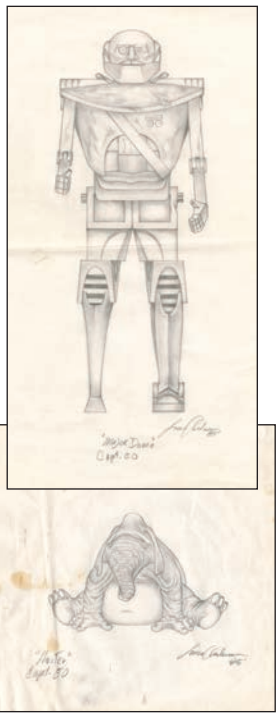


1155. SCREEN-USED HERO "FUZZBALL" ANIMATRONIC PUPPET FROM *CAPTAIN EO* WITH MICHAEL JACKSON SHOULDER RIG. (Lucasfilm, 1986) This creature from the Francis Ford Coppola directed Disney 3D epic starring Michael Jackson is seen throughout the film as a sidekick to Jackson's character. This cable articulated puppet is constructed of foam latex with hand-punched fake fur with intact puppeteering actuators for controlling the hands, wings and arms. Measures 8 in. tall x 8 ½ in. wide with 19 in. long tail. Exhibits only slight latex deterioration along the tail. Includes Michael Jackson shoulder harness rig that allowed "Fuzzball" to sit on his shoulder while operated by the puppeteers. Includes letter from Rick Baker. **$15,000 – $20,000**









1156. HERO "MINOR DOMO" ROBOT FROM CAPTAIN EO ATTRACTION AT DISNEYLAND. (Lucasfilm, 1986) "Minor Domo" was one of five characters from *Captain Eo,* the 3D Michael Jackson spectacular that opened at Disneyland in 1986. The film was produced by George Lucas and directed by Francis Ford Coppola. This well-preserved fiberglass figure is the hero version used in the film. The figure, which contains all original internal workings, was built to be radio controlled to move forward and reverse on tank tracks with flashing eyes and a propeller. Electronics are present but untested. It measures 14 in. tall x 14 ½ in. wide x 11in. long. **$2,000 – $3,000**

1157. PAIR OF FINAL CONCEPT DESIGNS BY LANCE ANDERSON FOR CAPTAIN EO. (Lucasfilm, 1986) Pair of concept design sketches for the characters "Major Domo" and "Hooter" accomplished in graphite on 11 ¼ in. x 17 in. leaves of illustration paper. Each is signed in pencil by Lance Anderson, special makeup effects, dated '85. Hooter sketch exhibits some stains; otherwise, very good condition. **$300 – $500**



1158. "The Kurgan" bone armor and body suit from *Highlander*. (TCF, 1986) "The Kurgan" full set of faux bone armor constructed of fiberglass with faux fur trim including skull helm, pauldrons with attached chainmail, cuirass with leather straps handwritten "Double Clancy" and greaves. An impressively detailed costume from this cult classic. **$6,000 – $8,000**





1161. Killer Shrimp puppet from dinner party scene in *Beetlejuice*. (Warner Bros., 1988) In one of the most memorable scenes of the film, the dinner party erupts into a rendition of the Banana Boat song and then, just as they sit down to dinner, are attacked by the shrimp cocktail! This "Killer Shrimp" puppet is constructed of foam latex, completely hand-painted and detailed with fabric shrimp tails at the fingers' ends. Measures 21 in. tall and custom mounted to a grey resin bowl exactly like the dinner setting from the scene in the film. Condition is remarkable, the foam latex remains soft and supple. **$2,000 – $3,000**

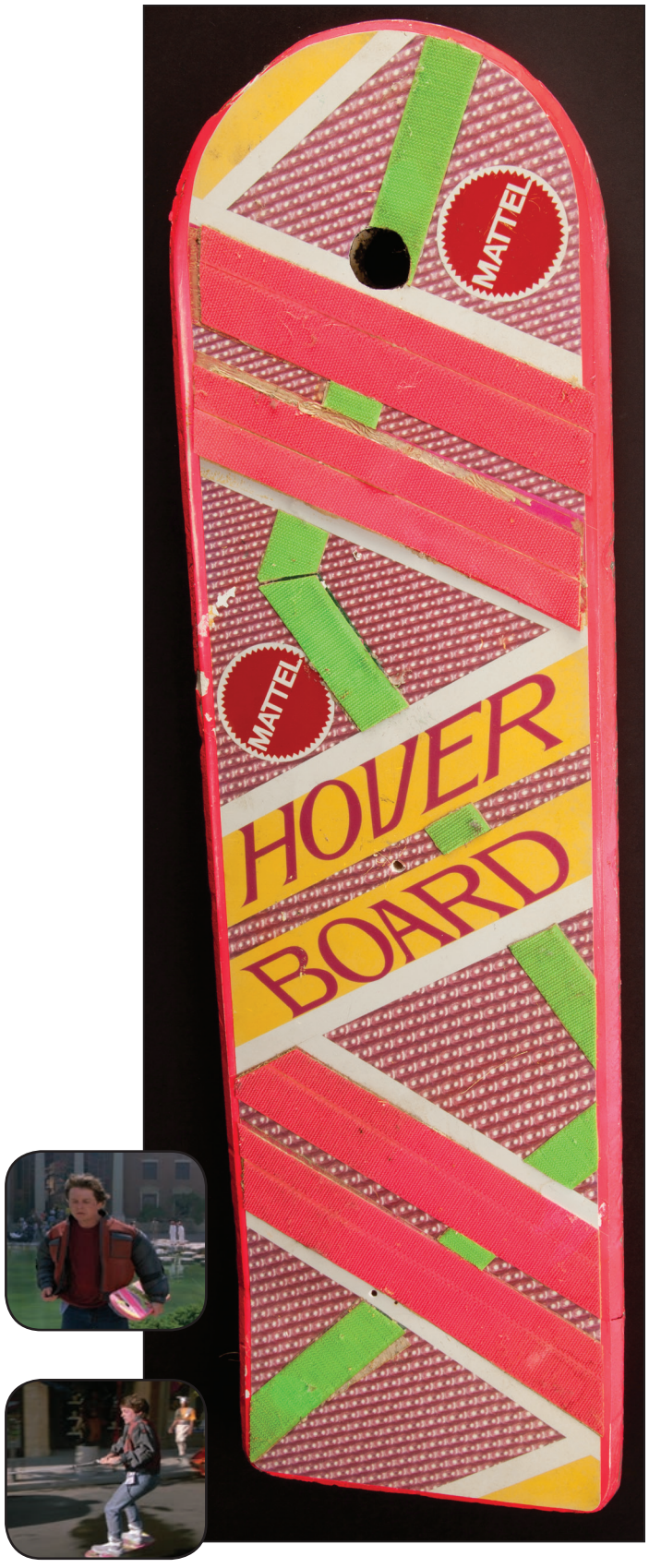


1159. Sean Connery "Juan Sanchez Villa-Lobos Ramirez" katana sword from *Highlander*. (TCF, 1986) This beautifully detailed katana sword was wielded by Sean Connery in his signature role as "Juan Sanchez Villa-Lobos Ramirez" in *Highlander* and is the key element in the plot of the film. The ornate faux ivory hilt of molded resin features carved tableaux of figures highlighted by the coiled dragon finial at the end. It has a polished aluminum blade and housed in a leather covered scabbard with metal trim details. It measures 40 in. long. $6,000 – $8,000

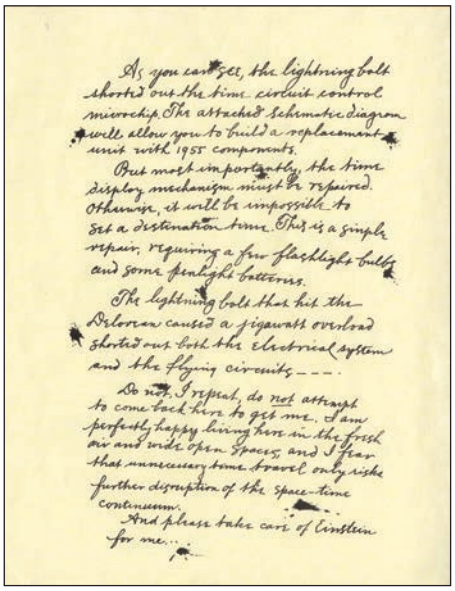
1160. No Lot.



1162. Futuristic surfboard from *Back to the Future Part II*. (Universal, 1989) Prop rocket-powered surfboard seen being carried by one of the citizens of Hill Valley after Marty and Doc arrive in the future. Constructed of rigid polyfoam with applied metal, resin and plastic detailing, it features a completely hand-painted and airbrushed paint scheme. Measures 74 in. long x 19 in. wide. Exhibits some chipping and wear at the corners; otherwise, Very good condition. **$8,000 – $10,000**



1163. *Back to the Future II* Mattel hover board. (Universal, 1989) Hover board constructed of lightweight Styrofoam with applied stickers and Velcro strips. The illusion of hovering through the air was achieved with practical effects, with actors in rigged harnesses being "flown" via cranes, with special effects taking care of the rest. Exhibits scuffs and small chips along the edges. Gravity plates on bottom are not present. **$2,000 – $3,000**



As you can see, the lightning bolt shorted out the time circuit control microchip. The attached schematic diagram will allow you to build a replacement unit with 1955 components.

But most importantly, the time display mechanism must be repaired. Otherwise, it will be impossible to set a destination time. This is a simple repair, requiring a few flashlight bulbs and some penlight batteries.

The lightning bolt that hit the DeLorean caused a gigawatt overload shorted out both the electrical system and the flying circuits----

Do not, I repeat, do not attempt to come back here to get me. I am perfectly happy living here in the fresh air and wide open spaces, and I fear that unnecessary time travel only risks further disruption of the space-time continuum.

And please take care of Einstein for me...

1164. DeLorean time machine repair letter from *Back to the Future Part III*. (Universal, 1990) Production-made repair instructions letter discovered in the DeLorean time machine hidden in the cave in *Back to the Future Part III*. The printed letter was left in the time machine by Christopher Lloyd "Doc Brown." **$2,000 – $3,000**



1165. Michael J. Fox "Marty McFly" "YOU'RE FIRED!!!" fax from *Back to the Future Part II*. (Universal, 1989) After accepting Needles' shady business proposal, Michael J. Fox "Marty McFly's" boss, Fujitsu-san, immediately terminates him sending notice via fax. Production made prop fax on CUSCO dot matrix company letterhead emblazoned with the words "YOU'RE FIRED!!!" Measures 9 ½ in. x 11 in. An instantly recognizable prop from the film. **$2,000 – $3,000**









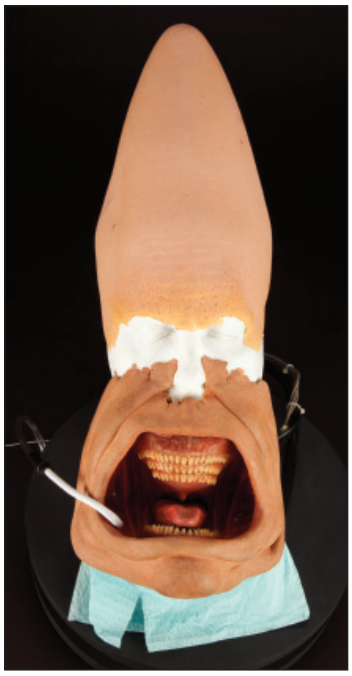
1166. *Back to the Future II* sneakers. (Universal, 1989) Pair of custom-made Nike "Mag" shoes worn by Michael J. Fox as "Marty McFly." When Doc Brown and Marty arrive in the year 2015, Doc asks Marty to put on clothes similar to Marty, Jr. To help him pass for a contemporary teenager, Doc Brown gives Marty the latest in high-tech outerwear. The first thing he puts on are these self-lacing future Nikes. Wired to illuminate in the accents on the sides of the heels. The exhibit minor cracking along the soles but remain in very good condition. **$12,000 – $15,000**

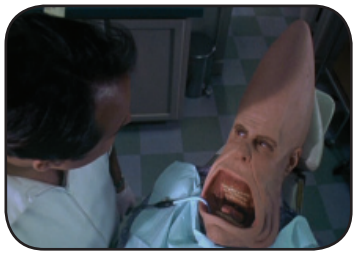


1167. Hero knife and shoe from *Hook*. (TriStar, 1991) Curved knife with polished aluminum handle, crossbone design hilt, skull pommel and leather wrapped handle. Measures 16 in. long and includes a leather scabbard. In addition, a prop heeled shoe with bown and leather decoration at the front and filled with resin, perhaps used as an item of set dressing on the film. **$500 – $700**



1170. Hero syringe kit used to re-animate the puppets from *Puppet Master III: Toulon's Revenge*. (Full Moon, 1991) Hero vintage syringe kit used by Guy Rolfe in his chilling role as "Andre Toulon" to re-animate the puppets in *Puppet Master III: Toulon's Revenge*. Housed in a hinged wooden box it includes a glass syringe, four needles and glass tube with cork stopper. Includes a LOA from the film's prop master. **$800 – $1,200**





1168. Dan Aykroyd hero conehead appliance with animatronic mouth used in the dentist's office sequence from *Coneheads*. (Paramount, 1993) Conehead prosthetic and special effects dental prothetic worn by Dan Aykroyd as "Beldar Conehead." Includes LOA from the special effects artist that built the prosthetics for the film. **$1,500 – $2,000**



1171. Animatronic Graboid flower from *Tremors: The Series*. (Stampede, 2003) Distinctive animatronic Graboid flower from *Tremors: The Series*. Constructed of foam latex with plastic leaves. It retains the puppeteering cables used by the technicians for movememt. Measures 26 in. tall. In Excellent condition. **$300 – $500**





1172. Full-size baby Graboid puppet from *Tremors*. 4: *The Legend Begins* (Stampede, 2004) Full-size baby Graboid creature puppet from *Tremors 4: The Legend Begins.* This fearsome looking puppet is constructed of thick slip-cast latex skin with internal foam filling. There are cuts inside the mouth and on the bottom, possibly for attaching to an armature. Measures a full 60 in. long x 16 in. tall. Completely hand-painted and detailed. **$1,500 – $2,000**





1169. League of Shadows fighting katana sword from *Batman Begins*. (Warner Bros., 2005) Stunt katana fighting sword used by one of the elite vigalantes during Christian Bale "Bruce Wayne's" training sessions. Constructed from hard rubber and featuring an elaborately wound fabric handle. It measures 31 ½ in. long. **$300 – $500**



1173. Bob Ringwood original Batman costume concept sketch for the 1989 *Batman*. (Warner Bros., 1989) Pen and ink, colored marker, and watercolor on 11.5" x 16.5" illustration paper of a costume concept of the Batman character for the 1989 film of the same name. Signed by award-winning costume designer Bob Ringwood (he was nominated for the BAFTA award for this film) and dated 1988. A handsomely stylized updated look for one of the most iconic comic-book characters of American popular culture. **$300 – $500**



1174. Michael Keaton screen-used Batcowl from *Batman*. (Warner Bros., 1989) This signature black foam latex cowl was worn by Michael Keaton in *Batman*. It features the cast-in rubber-coated fabric anchor for attachment of the center chest Bat logo, as well as Velcro strips on the underside of the cowl for secure attachment to the cape. It exhibits some minor restoration on the rear and at the chin, with some discrete color touchup. Most cowls that have survived exhibit tears and other flaws from production use due to the fragile nature of the material. This cowl measuring 20 ½ in. tall, with all of the proper attachment anchors identifying it as a screen-used piece, is in Very good condition. A signature "Batman" costume piece. **$10,000 – $12,000**



1175. Danny DeVito "Penguin" costume from *Batman Returns*. (Warner Bros., 1989) Costume worn by Danny DeVito in his signature role as the "Penguin" in *Batman Returns*. Includes wool top hat, studio-distressed grimy union suit, bear fur-trimmed overcoat with integral cape, lace-up boots, shiny black gloves and trademark umbrella. Mounted on a full body cast with fiberglass head with applied long hair and hand-painted face and eyes. This impressive display measures 61 in. tall. **$35,000 – $55,000**







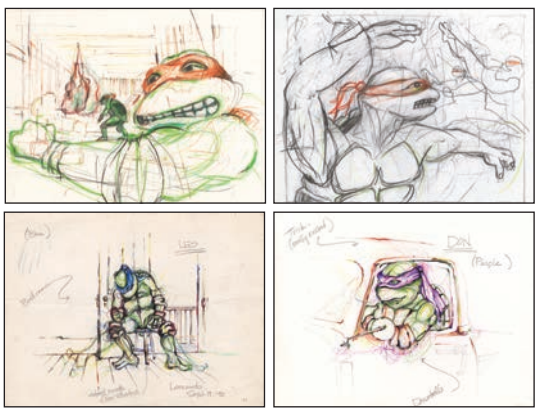
1176. PAIR OF RUBBER PENGUIN HENCHMEN AND NEWSPAPER FROM *BATMAN RETURNS*. (Warner Bros., 1992) Pair of static rubber penguin henchmen created of polyfoam rubber with solid rubber fins and realistically painted black and white. Molded harnesses and helmets are painted a tarnished pewter tones to appear metal. One has a painted cardboard rocket mounted on the backpack, another has a detached resin rocket with distress detailing. They stand 18 in. tall. Includes a prop Gotham Globe newspaper featuring a photograph of the Penguin with the headline, "Penguin Forgives Parents – I'm Fully At Peace With Myself And The World." **$8,000 – $10,000**







1177. COLLECTION OF SCREEN-USED VISUAL EFFECTS ELEMENTS FOR FRED GWYNN "JUD CRANDALL'S" DEATH SCENE FROM *PET SEMATARY*. (Paramount, 1989) Polyfoam bust with bloody mouth and neck, polyfoam puppeteered head with mouth cut, cut ankle with slipper and Jud's coveralls worn by Fred Gwynne as "Jud Crandall," the mysterious neighbor, in Stephen King's 1989 film *Pet Sematary*. These three pieces were hand sculpted and created from the actor's life casts. All were used on-screen in Jud's shocking death scene. In the filmed sequence, the foot and slipper appears when Gage slashes Jud's Achilles tendon, dropping him to the ground. Next, Gage slashes Jud's puppet head mouth with a scalpel. The third piece, a hero bust of Jud, shows the bloody damage Gage has rendered. The bust has hand-punched hair and includes Jud's two shirts. **$3,000 – $5,000**



1178. ARCHIVE OF (6) KAREN STEWARD CONCEPT SKETCHES WHICH REPRESENT THE WORK OF CHARACTER "APRIL" IN *TEENAGE MUTANT NINJA TURTLES* PLUS SCREEN-USED PROP ART. (New Line Cinema, 1990) Pencil, colored pencil, and colored marker sketches on 9" x 12" (3)and 12" x 16" (3) illustration paper by assistant Art Director Karen Steward of "Turtle" characters which are meant to represent the work of the film's character "April" who sketches them during the film. The small one of "Leo" also includes the filmed copy version of it in same size, intentionally distressed for screen-use. Beautifully rendered artifacts from the first film for these cult comic-book figures. **$800 – $1,200**





1179. Complete "Raphael" costume on display from *Teenage Mutant Ninja Turtles II: The Secret of the Ooze*. (New Line, 1991) Raphael, the beloved prankster of the Teenage Mutant Ninja Turtles, is depicted in his classic crouch, weapons drawn and ready, grinning at an opponent. This screen used costume is in excellent shape and is mounted on a custom form. Includes the head, shoulders, arms and hands, legs and feet, shell and kneepads (one kneepad and the front shell have been replicated). The suits from the second film, which improved greatly on the suits in the original movie, are widely considered to be the finest examples of the TMNT characters. Measures 44 in. tall x 54 in. long. **$6,000 – $8,000**



1180. Full-size Gremlin puppet from *Gremlins 2: The New Batch*. (Warner Bros., 1990) These iconic troublemakers from the second film became some of the most recognizable "bad guys" in movie history. Made of polyurethane and foam latex, the figure features a reptilian-green paint scheme, pointed teeth and bloodshot eyes. Mounted on a handstand, the hollow cavity up the Gremlin's back reveals the source of the puppeteering from studio technicians. This impressive puppet measures a full 27 ½ in. tall and is in excellent condition with only traces of wear. The foam latex remains in fine, supple condition and a centerpiece for any serious Gremlin collector. **$4,000 – $6,000**





1181. Arnold Schwarzenegger screen-used space suit from *Total Recall*. (Carolco, 1990) Arnold Schwarzenegger "Douglas Quaid/Hauser" screen-used pale green quilted space suit with "Pyramid Mines" patches on the sleeves, rubberized collar, gauntlets with Velcro closure, leather gauntlet gloves with simulated digital readout on the left glove, webbed nylon utility belt with attached resin components hand-written "Arnold," and ankle boots covered in knitted fabric. Exhibits minor soiling and wear from production use. Includes handwritten costumer's tags, *"A.S. Quaid #2 Suit."* A signature costume from this imaginative film. **$3,000 – $5,000**





1182. HERO PROP ANTIQUE GUN GIVEN TO DANNY GLOVER BY THE PREDATOR, ID BADGES, RUBEN BLADES' HERO NECKLACE AND ORNATE METAL VOODOO RITUAL KNIFE FROM *PREDATOR 2*. (TCF, 1990) A wonderful collection of hero props from *Predator 2* including an ornate prop 18th century flintlock pistol given to Danny Glover as a token by the elder leader of the Predators after the final battle. Constructed of wood with brass and metal detailing and features the plaque on the side engraved, "Raphael Adolini 1715." In addition, a pair of LA police badges, one with wallet photo of Glover and Blades, Ruben Blades "Danny Archuleta" hero choker necklace and hero ceremonial voodoo ritual knife wielded by "Gold Tooth" featuring a polished aluminum blade, hand-carved and painted handle and decorative leather scabbard. Measures 18 ½ in. long. **$6,000 – $8,000**



1183. KEVIN PETER HALL "PREDATOR" SPEAR FROM *PREDATOR 2*. (TCF, 1990) Impressive weapon of fiberglass spears with resin points mounted to a central spear shaft with central biomechanical grip of foam latex. Wielded by Kevin Peter Hall as the "Predator" as he rampages through Los Angeles and seen clearly on top of the Eastern building when he lifts it towards the sky and draws down a bolt of lightning. Completely hand-painted and detailed to resemble copper-colored metal, it measures a full 95 in. tall! A couple of the spear points are broken off, but present and easily repaired. **$6,000 – $8,000**





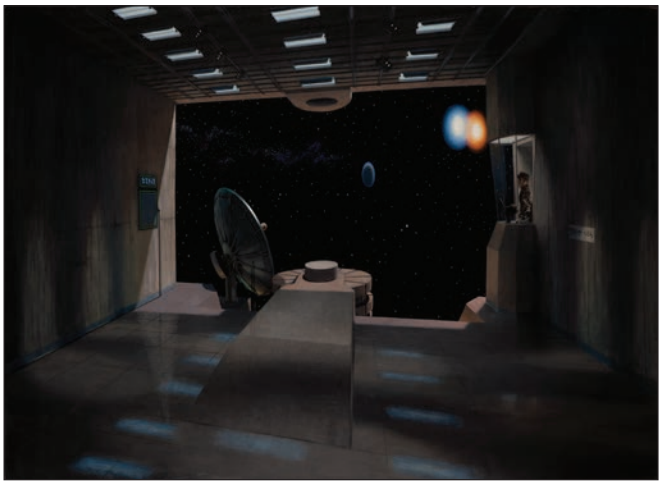
1184. ORIGINAL PREDATOR HEAD FROM *PREDATOR 2*. (TCF, 1990) One of the most recognizable alien creatures in film history, this Predator mask is made of foam latex and resin teeth, painted to the finest of detail, complete with dreadlocks and adorned with different ornaments and detail. Measures 18 in. tall x 14 in. wide. **$6,000 – $8,000**







1185. Original Predator costume from *Predator 2*. (TCF, 1990) This iconic trophy-hunting extraterrestrial is seen at the end of the film when the Predators materialise and surround Danny Glover "Lt. Mike Harrigan" in the trophy room. It stands a full 80 in. tall (85 in. on base). It features a foam latex mask, full body suit of foam latex backed with spandex and complete with trademark netting and gauze-wrapped arms, feet, polyurethane gauntlets hand-painted with circuitry, shoulder armor, suede loin cloth, as well as accessories that adorn the costume. It stands on a custom display base accented with pieces resembling human bones. Foam latex exhibits only slight cracks; otherwise, remarkable condition. **$20,000 – $30,000**



1186. *JOHN CARPENTER'S THEY LIVE* JIM DANFORTH ORIGINAL ACRYLIC MATTE PAINTING ON GLASS OF ALIEN TRANSPORTER. (Universal, 1988) Jim Danforth is one of the undisputed masters of visual and special effects for film, including stop-motion animation, matte painting, and every other visual effects field, starting with titles like *Gumby* and *Time Machine*, through *Outer Limits*, especially the unforgettable "Zanti Misfits" episode, on to *Dark Star, King Kong*, etc., working with Ray Harryhausen, George Lucas, and countless others along the way. This painting, acrylic on 32 in. x 44 in. glass, depicts an alien transporter for the John Carpenter alien-invasion film *They Live*. In industrial aluminum frame for screen-use. **$1,200 – $1,500**



1187. CROSSBOW FROM *WILLOW*. (MGM, 1988) Faux bone crossbow constructed of fiberglass and hand-painted to resemble ancient bone. It features faux antlers and a bird skull design, rubberized cord sling and suede strap. Measures 25 in. long. Exhibits some chips and at the bird skull's beak. **$1,500 – $2,000**







1188. PAT ROACH "GEN. KAEL" SWORD FROM *WILLOW*. (MGM, 1988) Impressive sword wielded by Pat Roach as Bavmorda's insidious henchman, "Gen. Kael," in this cult classic fantasy. Features an aluminum blade, iron detailing and a suede wrapped hilt. It measures 47 in. long. **$1,600 – $1,800**





1189. JOHNNY DEPP DISTRESSED SHIRT FROM *EDWARD SCISSORHANDS*. (TCF, 1990) Long-sleeve studio distressed shirt worn by Johnny Depp as "Edward Scissorhands" and visible in the scene when he accidentally cuts Winona Ryder "Kim" and runs away from the house, tearing apart the clothes given to him. This signature white shirt features extensive cuts and shredding along the sleeves. It has an internal Venice Custom Shirts label, dated May '90. Exhibits some soiling. **$3,000 – $5,000**



1190. ANIMATRONIC GHOULIE FROM *GHOULIES III: GHOULIES GO TO COLLEGE*. (Lightning Pictures, 1991) Animatronic walking Ghoulie with fiberglass body, legs and feet over an aluminum armature and featuring a fully animatronic head with servos to control the eyes, jaws, etc. It retains the puppeteering cables for the arm movements. Dressed in cutoff jean jacket, sweatshirt and gold medallion on chain. Measures 34 in. long. Includes LOA from John Carl Buechler, the film's director and makeup effects creator. **$1,000 – $1,500**









1191. Peter Weller "RoboCop" costume from *RoboCop 2*. (MGM, 1990) One of the most iconic sci-fi costumes is this costume worn by Peter Weller in *RoboCop 2*. Constructed of fiberglass and painted in iridescent pale blue, it consists of a spandex and padded foam rubber undersuit with helmet, breast plate, spaulders (upper arm armor) pauldrons (thigh armor), greaves and feet. Placed on a custom form and includes a replica of RoboCop's distinctive gun, the Auto-9, cast in solid resin. Emblazoned with Omni Consumer Products registration code, "OCP POLICE 001" on the left pauldron. Exhibits slight wear; otherwise, Very good condition. **$15,000 – $20,000**

1192. Zombie warrior from *Army of Darkness*. (Dino De Laurentiis, 1992) Zombie warrior standing 69 in. tall and constructed of foam latex with polyurethane gauntlets, breast armor, helm decorated with faux bone and length of faux chainmail at the pelvis. Hand-painted and detailed to resemble an ancient rotten corpse. It exhibits some cracking and wear, the sword blade is broken and cracked; otherwise, Very good condition. **$5,000 – $7,000**







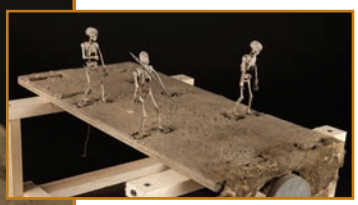
1193. Skeleton warrior from *Army of Darkness*. (Dino De Laurentiis, 1992) Fearsome skeleton warrior standing 66 in. tall and constructed of foam latex with polyurethane breast armor and gauntlets. Hand-painted and detailed to resemble an ancient rotten corpse. It exhibits some cracking and wear; otherwise, Very good condition. **$5,000 – $7,000**





1195. Zombie warrior puppet from *Army of Darkness*. (Dino De Laurentiis, 1992) Cable-actuated zombie warrior puppet measuring 42 in. tall (60 in. with puppeteer rig) and constructed of foam latex with polyurethane breast armor, decorated with tattered clothes and cape. Hand-painted and detailed to resemble an ancient rotten corpse. The attached puppeteer handle controls fore and aft movement of the head. It exhibits some cracking and wear along the sword; otherwise, Very good condition. **$15,000 – $20,000**









1194. Animatronic panel with puppet skeletons from *Army of Darkness*. (Dino De Laurentiis, 1992) Hand-painted and detailed wooden board measuring 10 in. wide x 21 in. long with three 4 ½ in. tall puppet skeletons. One end of the panel features a puppeteering wheel that animates the skeletons via cable and rod actuation when spun. The skeletons are constructed of plastic and resin components and were utilized for the mass battle sequences in the film. A unique puppeteering rig from this cult classic. **$5,000 – $7,000**

1196. - 1202. No Lot.



1203. Original stunt "flying scenes" helmet from *The Rocketeer*. (Touchstone, 1991) The helmet exhibits unique features and is clearly identified as being the helmet Bill Campbell "Cliff" is seen holding on the cover of *Disney Adventures* magazine. This helmet, made for the flight scenes (which utilized real skydivers), features a proper crash helmet beneath the outer stylized shell. Exhibits cracks not interfering with the structural integrity of the fin. **$12,000 – $12,000**











1204. Screen-used miniature of the Lucky Lindy statue with miniature rocket pack from *The Rocketeer*. (Touchstone, 1991) Screen-used miniature statue of Charles "Lucky Lindy" Lindbergh with attached miniature rocket pack constructed of reisn, hand-painted and detailed with tiny brass nuts, metal and copper pipes, metal deflectors and leather vest. This miniature is visible early in the film when Bill Campbell "Cliff" and Alan Arkin "Peevy" stumble on the top secret rocket pack and try it out in the field. This impressive piece measures 18 in. tall and mounted on a wooden board for display. A wonderful, finely detailed miniature from the film. **$5,000 – $7,000**





1205. Prop stone arm from *Hellboy*. (Touchstone, 1991) Hellboy's trademark oversized right hand and forearm costume appliance constructed of dense polyurethane foam with internal aluminum handle for the actor to grip, completely hand-painted and detailed to resemble bright red stone. Measures 18 in. long x 7 in. diameter. **$8,000 – $10,000**













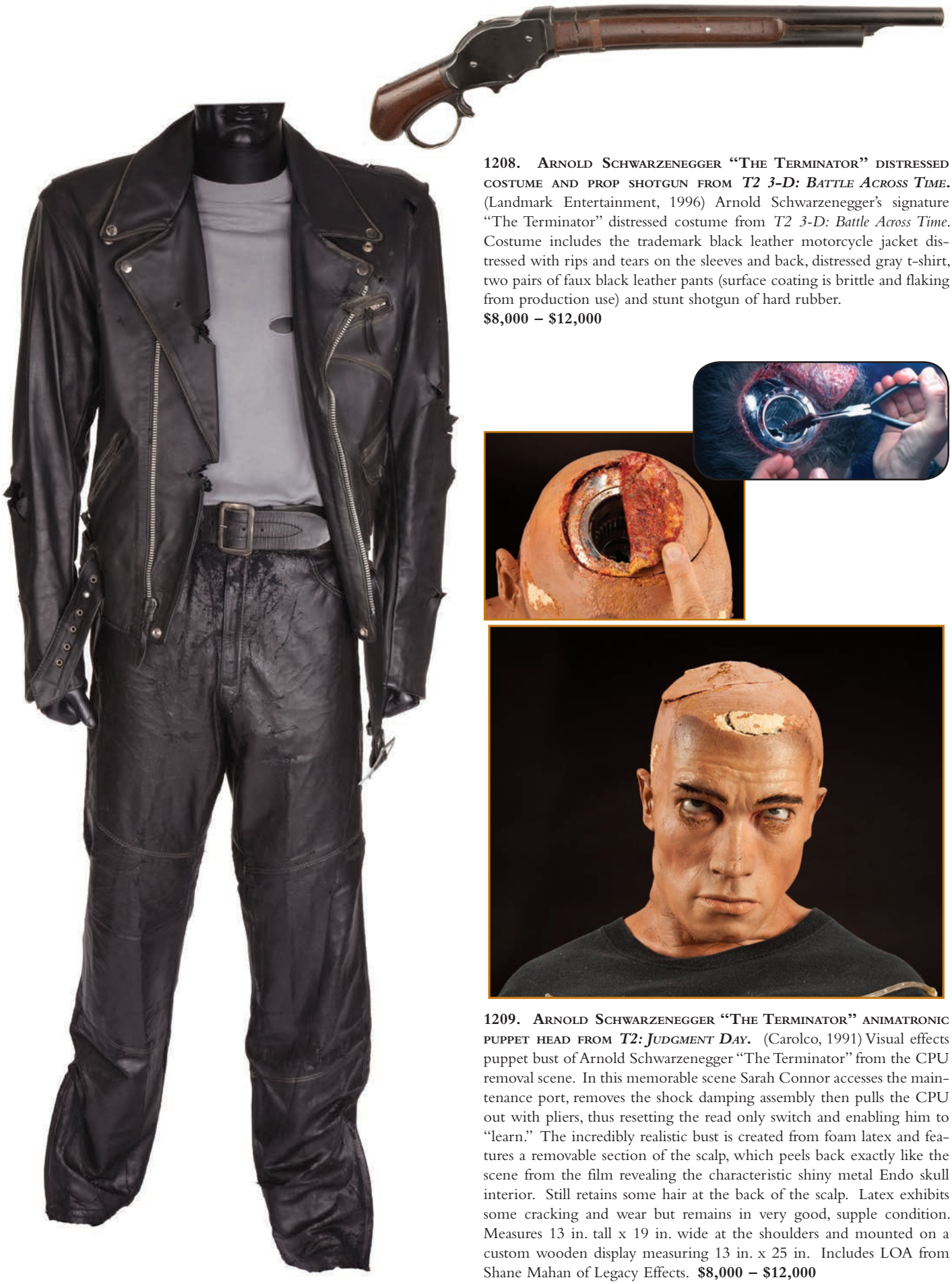


1206. Signature Hellboy costume with animatronic cable-actuated tail from *Hellboy*. (Columbia, 2004) This signature costume from *Hellboy* includes leather pants with hole at the rear to allow fitment of the animatronic tail appliance, padded Spandex underjacket, lace-up boots, fingerless glove, foam latex forearm, stunt rubber mask with hand-punched hair, long leather overcoat with studio-disressed left arm and stamped Bureau for Paranormal Research and Defense insignia on the shoulder. Includes the foam latex animatronic tail with belt and attached puppeteering cables which realistically "wag" the tail back and forth for movement. Tail measures 40 in. long and is handwritten *"Stunt 5/19."* The overcoat and pants are handwritten *"Hellboy."* Accompanied by the original handwritten costumer's tag, *"Hellboy Hero one hole, Sc. 57 pt to Sc. 63G."* **$12,000 – $15,000**



1207. Sammael creature from *Hellboy*. (Columbia, 2004) Fierce looking full-scale Sammael creature from *Hellboy* constructed of fiberglass and measuring 56 in. tall x 61 in. long x 56 in. wide. Meticulously hand-painted and detailed. It includes three stanchions made of wood with fiberglass bases and linked by lengths of faux metal chain. Only three of these full-scale Sammael creatures were created, one of which was given to Guillermo Del Toro. Makes an impressive display. Special shipping arrangements will apply. **$8,000 – $12,000**





1208. Arnold Schwarzenegger "The Terminator" distressed costume and prop shotgun from *T2 3-D: Battle Across Time*. (Landmark Entertainment, 1996) Arnold Schwarzenegger's signature "The Terminator" distressed costume from *T2 3-D: Battle Across Time*. Costume includes the trademark black leather motorcycle jacket distressed with rips and tears on the sleeves and back, distressed gray t-shirt, two pairs of faux black leather pants (surface coating is brittle and flaking from production use) and stunt shotgun of hard rubber. **$8,000 – $12,000**

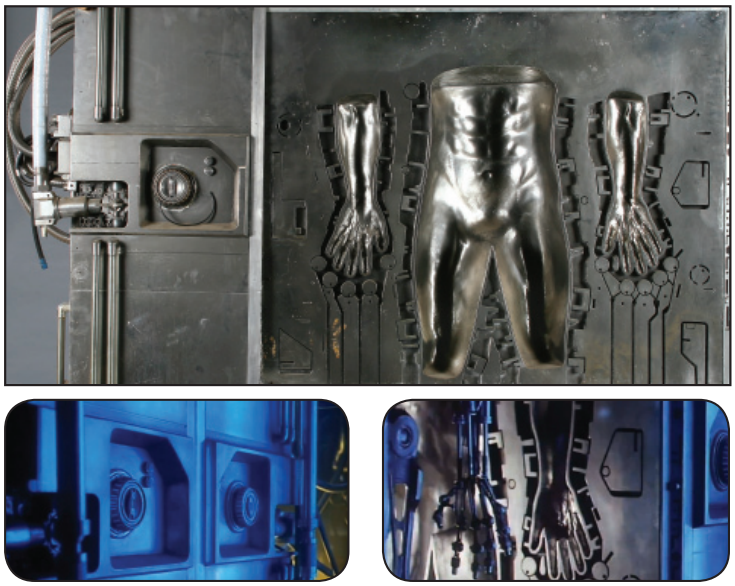
1209. Arnold Schwarzenegger "The Terminator" animatronic puppet head from *T2: Judgment Day*. (Carolco, 1991) Visual effects puppet bust of Arnold Schwarzenegger "The Terminator" from the CPU removal scene. In this memorable scene Sarah Connor accesses the maintenance port, removes the shock damping assembly then pulls the CPU out with pliers, thus resetting the read only switch and enabling him to "learn." The incredibly realistic bust is created from foam latex and features a removable section of the scalp, which peels back exactly like the scene from the film revealing the characteristic shiny metal Endo skull interior. Still retains some hair at the back of the scalp. Latex exhibits some cracking and wear but remains in very good, supple condition. Measures 13 in. tall x 19 in. wide at the shoulders and mounted on a custom wooden display measuring 13 in. x 25 in. Includes LOA from Shane Mahan of Legacy Effects. **$8,000 – $12,000**

1210. No Lot.



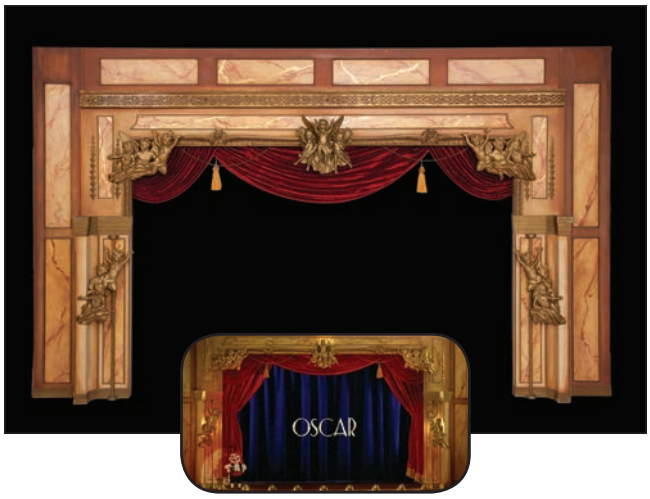
1211. ENDO PLASMA RIFLE FROM *TERMINATOR 2: JUDGMENT DAY*. (Carolco, 1991) Futuristic Endo plasma rifle constructed of fiberglass and painted black with silver accents to resemble battle-scarred metal. Designed by Steve Burg, it is constructed from a lightweight dense foam material so that it could be carried by one of the Endo puppets in the future war scenes. The handle is made slightly smaller to facilitate one of the puppets holding it. Measures 32 in. long. A fantastic prop weapon from the film. Includes a LOA from the licensing agency that retained this prop upon completion of the production. **$5,000 – $7,000**



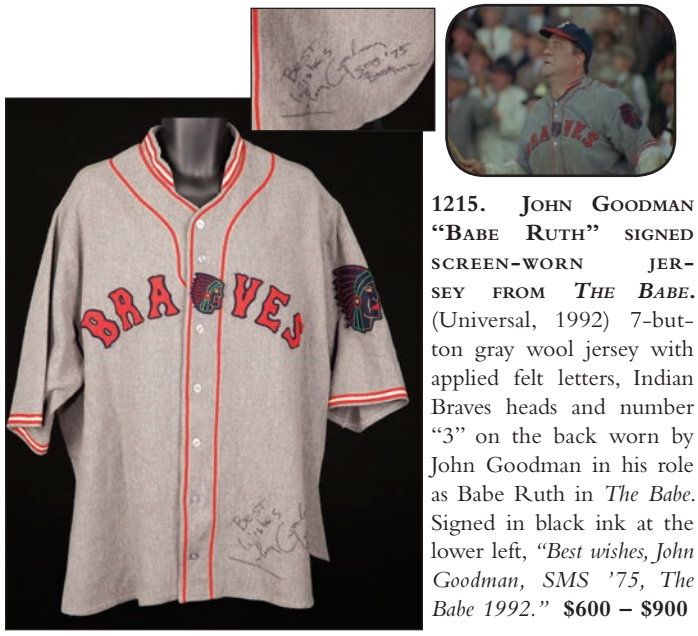


1212. TEASER TRAILER BODY MOLDS FROM *TERMINATOR 2: JUDGMENT DAY*. (Carolco, 1991) These two pieces are the screen-used film elements that creat the illusion that a Terminator Endoskeleton that has just been assembled fits into a mold the shape of the Arnold robot. These pieces close around the metal skeleton and when opened, out steps the fully fleshed title character. Originally shot to promote the Terminator sequel by Stan Winston, all the elements in the short film were produced at his studio. Chrome plated fiberglass, steel and aluminum. Measure approx. 5 ft. long x 5 ft. tall. Special shipping arrangements will apply. **$1,000 – $1,500**

1213. ARNOLD SCHWARZENEGGER "THE TERMINATOR" GREEN SCREEN F/X JUMPSUIT AND LEATHER JACKET FROM *T3: RISE OF THE MACHINES*. (Warner Bros., 2003) Arnold Schwarzenegger "The Terminator" spandex green screen bodysuit, with applied distressed gray t-shirt and foam latex flesh and skin fragments. It includes his trademark black leather motorcycle jacket exhibiting advanced studio distressed battle damage with simulated bullet holes, shredding of the back, etc. The jacket is embroidered inside the left waistline, "A.S.T3-16." Bodysuit has rear zipper closure and snaps at the shoulders for attachment of leather jacket. **$8,000 – $10,000**



1214. Miniature stage arch for stop motion animated opening title sequence from *Oscar*. (Touchstone, 1991) Miniature stage for stop motion animated opening title sequence for the John Landis movie starring Sylvester Stallone. A puppet opera singer performs "The Barber of Seville" as the film's opening credits play out over the curtain. The animation was done at David Allen Productions with David, Randy Cook and Justin Kohn. Piece is 6 ft. wide by 3 ½ ft. tall. **$500 – $700**

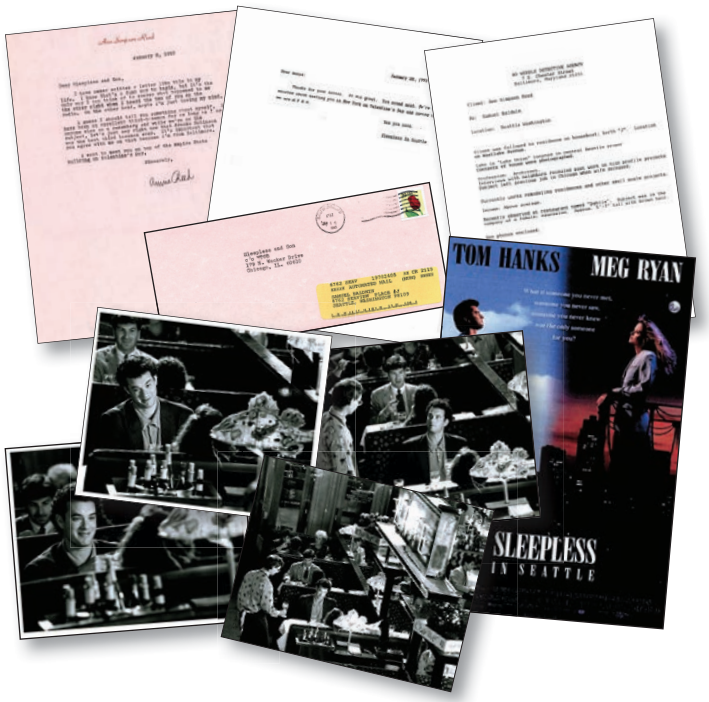


1215. John Goodman "Babe Ruth" signed screen-worn jersey from *The Babe*. (Universal, 1992) 7-button gray wool jersey with applied felt letters, Indian Braves heads and number "3" on the back worn by John Goodman in his role as Babe Ruth in *The Babe*. Signed in black ink at the lower left, *"Best wishes, John Goodman, SMS '75, The Babe 1992."* **$600 – $900**





1216. "Rudy" football jersey signed by Sean Astin and Daniel E. "Rudy" Ruettiger. (TriStar, 1993) Replica Daniel "Rudy" Ruettiger football jersey signed in black ink on the back, *"Rudy Ruettiger '45"* and *"Sean Astin."* **$200 – $300**



1217. Collection of film-used props from *Sleepless in Seattle*. (TriStar, 1993) Prop typed letter from Meg Ryan "Annie Reed" to "Sleepless in Seattle," prop reply acceptance letter to Annie Reed, four 8 in. x 10 in. glossy prop surveillance photographs and investigation results of inquiry into Tom Hanks' "Samuel Baldwin" character. Wonderful group of signature props from this romantic comedy. **$300 – $500**



1218. Madonna "Rebecca Carlsson" Asian dress from *Body of Evidence*. (MGM, 1993) Light turquoise satin with sequined flowering branch accent and pearlescent buttons in typical style of simple classic Asian dress, as screen-worn by Madonna (nee Madonna Ciccone) in Uli Edel's *Body of Evidence*. **$1,000 – $1,500**



1219. Collection of 16 Burman Studio lifecasts of Arnold Schwarzenegger, Leonard Nimoy and others. 16 very accurate plaster lifecasts made from alginate molds. Only a single plaster casting can be made from the mold disintegrates making each one a unique work of art. They include Arnold Schwarzenegger from *The Terminator*, Jesse Ventura from *Predator*, Lou Ferrigno from *The Incredible Hulk*, Leonard Nimoy from *Star Trek III*, Willem Dafoe, John Matuszak from *The Goonies,* John Lithgow from *Buckaroo Banzai*, Sissy Spacek from *Carrie*, Yaphet Kotto from *Alien*, John Hurt from *Alien*, Malcolm McDowell, Nastassia Kinski and John Heard from Cat People, Tony Todd from *Candyman*, Cary Elwes from Francis *Ford Coppola's Dracula* and Christopher Lee. Special shipping arrangements will apply. **$2,000 – $3,000**



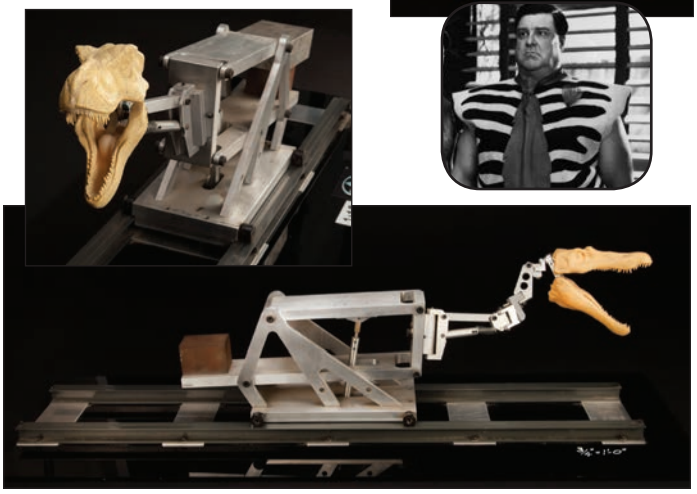
1220. Taser used by raptor handler in *Jurassic Park*. (Universal, 1993) Prop taser used by a raptor handler in the thrilling opening scene of *Jurassic Park*. Constructed of brushed aluminum barrel with metal electrodes on the front, resin and plastic components. Retains the wiring for illumination. The original metal electrodes were damaged during production. The electrodes on this taser were added for display purposes. This signature prop weapon measures 48 ½ in. long. **$1,200 – $1,500**



1221. Gary Oldman "Count Dracula" white taffeta silk suit from *Dracula*. (Columbia, 1992) Signature three-piece white taffeta silk suit worn by Gary Oldman in his memorable role as "Count Dracula" in Dracula during the love letter scene with Winona Ryder. This beautiful costume features a two-button tail coat with silk lapels, pants with stirrups and a vest with elaborately embroidered Count Dracula family flaming dragon crest with zipper and snap "bib" front closure. The pants and vest have internal Vincent Costumes, Inc., New York labels typewritten, ""Gary Oldman." A stunning piece of wardrobe from this visually rich film which won three Academy Awards in 1993, including one for Best Costume Design. **$6,000 – $8,000**



1222. John Goodman "Fred Flintstone" signature costume from *The Flintstones*. (Universal Pictures, 1994) John Goodman "Fred Flintstone" screen-worn hero costume of the lead character, Fred Flintstone, in the live-action reworking of the classic Hanna-Barbera 1960's children's cartoon, *The Flintstones*. Includes zebra-print tunic, tie and corsage. Includes original costumer's tag handwritten, *"John Goodman 'Fred Flintstone' Sc. 47-58 Excutive* [sic] *suits zebra w/ red tie."* Condition as worn in the film by John Goodman. **$600 – $900**



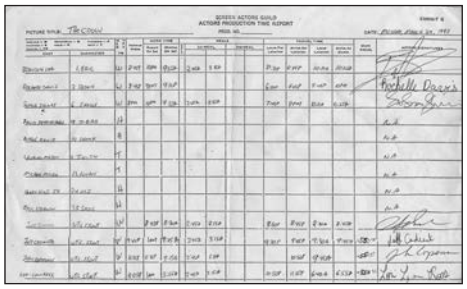
1223. T-Rex and Spinosaur mechanical studies from *Jurassic Park III*. (Universal, 2001) In planning the on-set placement and interactions of the full-sized hydraulic dinosaurs, miniature scale versions of the character, its carriage, tracks and associate parts were needed. These T-Rex and Spinosaur mechanical models are constructed of steel, aluminum and plastic and measure approx. 9 in. tall x 22 in. long on bases measuring 11 ½ in. x 32 ½ in. **$2,000 – $3,000**



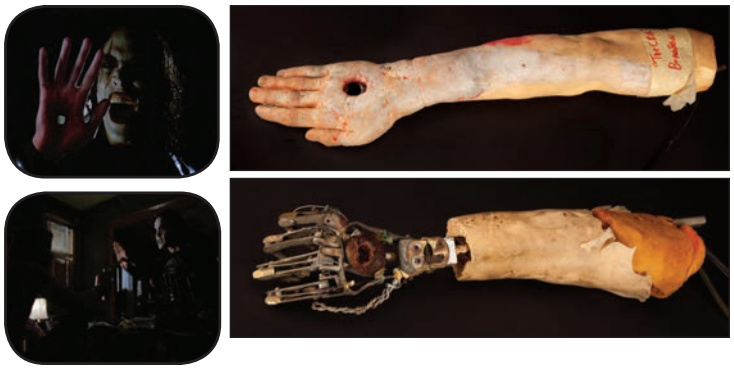
1224. Animatronic White Fang wolf from *White Fang 2*. (Walt Disney, 1994) Impressively detailed White Wolf animatronic puppet from *White Fang 2*. Constructed of fiberglass completely covered in hand-punched hair for fur, resin claws, hand-painted and clear-coated eyes. The animatronic head articulates from side to side for movement. Measures 52 in. long x 18 in. tall. Exhibits minor cracking at the feet. **$2,000 – $3,000**



1225. Johnny Depp "Don Juan" costume from *Don Juan DeMarco*. (New Line, 1994) Signature Johnny Depp "Don Juan" costume from *Don Juan DeMarco* including crème colored linen shirt, dark brown suede breeches with hook-and-eye and button closure at the side, brown suede vest with silver buttons, sash and brown leather knee-high boots. Vest and pants with internal Western Costume Co. tags typewritten "Johnny Depp." They exhibits some soiling and stains from production use, pants have two waist buttons loose but present and can be easily attached. **$5,000 – $7,000**



1226. *THE CROW* ACTOR DAILY SIGN-IN SHEETS (2) INCLUDING BRANDON LEE'S LAST SIGN-IN SHEET BEFORE HE WAS SHOT. (Miramax, 1994) On March 31, 1993, while making *The Crow*, the crew filmed a scene in which Brandon Lee's character walks into his apartment and discovers his fiancée being beaten and raped by thugs. One of the villains was supposed to fire a pistol at Lee as he walked onto the scene. An improperly discharged round was lodged in the barrel of the live-firing gun and, when the squib load fired, the bullet was propelled from the gun striking Lee in abdomen and lodging in his spine. He died a few hours later. Here are two daily sign-in sheets for March 29 and March 30, representing Brandon Lee's last sign-in before he was shot and killed on the production. **$2,000 – $3,000**



1227. BRANDON LEE INSERT "BULLET SHOT" HANDS FROM *THE CROW*. (Miramax, 1994) Pair of insert hands, one with bullet hole, the other a skinless mechanical hand. Example with silicone intact was squib-activated simulating the actual bullet hit. The bare articulated hand was puppeteered when Lee was looking through the hole in his hand. These two props appear in Funboy's apartment scene in which Eric Draven (Brandon Lee) holds his hand up to Funboy's gun. Funboy shoots though Eric's squib rigged hand which simulates the actual bullet hit.Then Eric holds up the articulated puppeteered hand with the hole. **$3,000 – $5,000**



1228. SLEIGH WITH ANIMATRONIC PUPPETS AND REINDEER FROM *SANTA CLAUS: THE MOVIE*. (TriStar, 1985) Animatronic puppets in Santa's sleigh and animatronic reindeer from *Santa Claus: The Movie*. The sleigh measures 35 in. long x 17 in. wide x 17 in tall. Constructed of wood and features Santa Claus in fur-trimmed clothes with five animatronic puppets wired with servos to control the intricate movements of the puppets during the flight sequence near the end of the film.. The eight reindeer are constructed of aluminum armatures with fiberglass and wire frame bodies covered in foam latex and packed with servos to control the individual leg and head movements. Reindeer are mounted to a large wooden chain-driven, rod-actuated armature for the uniform side-to-side movements. The reindeer's foam latex covering is brittle and chipped exposing the internal servos and understructures. A very impressive collection of puppets from the film. Overall length of the reindeer fixture is 78 in. long x 50 in. tall x 19 in. wide. Special shipping arrangements will apply. **$15,000 – $20,000**



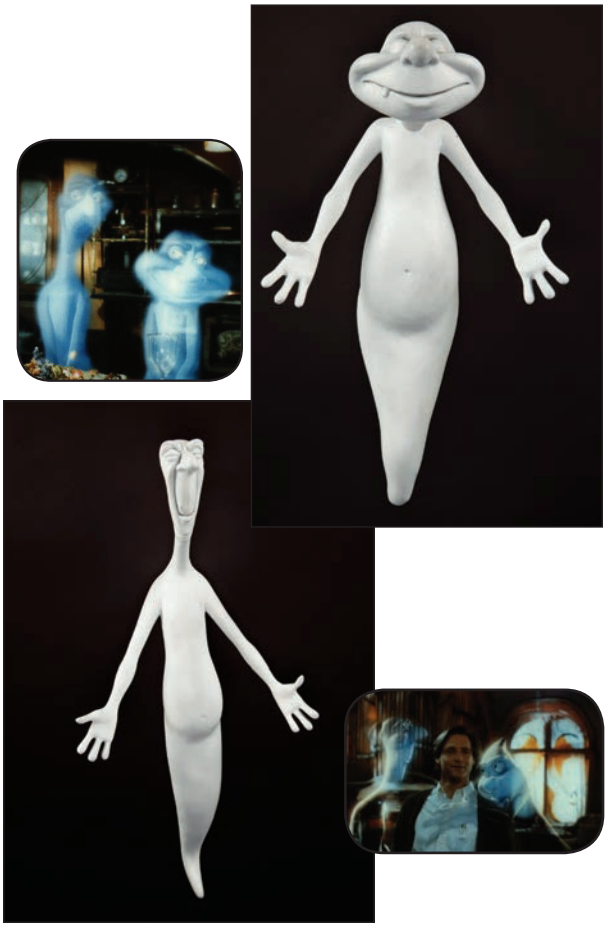
1229. Hero fiber optic "Naughty/Nice" globe from *The Santa Clause 3: The Escape Clause*. (Walt Disney, 2006) This "Naughty/Nice" globe was the centerpiece of Santa's workshop in the film. Based on the type of globe on display at the World's Fair, this impressively detailed globe is constructed of hammered metal plates for the continents. The metal features an antique style patina giving it a unique burnished quality and incorporates a series of fiber optics to illuminate the pinpoints of light on each continent. The trademark "Naughty/Nice" sign is laser cut MDF with backlit white Plexiglass. It measures a full 80 in. tall. Special shipping arrangements will apply. **$6,000 – $8,000**



1231. Tom Burman original concept art for "Sil" from *Species*. (MGM, 1995) Prolific makeup and special effects designer Tom Burman is credited for this conceptual proposal of the female alien creature "Sil" played by Natasha Henstridge in the science-fiction thriller *Species*. Executed in pencil, pen & ink, marker, and airbrush on 11" x 16" vellum which is tipped to 14" x 20" archival board. **$300 – $500**



1230. Natasha Henstridge "Sil" ½-scale head maquette from *Species*. (MGM, 1995) This amazing ½ scale sculpture by makeup legends Tom and Bari Burman was conceived before Boss Film convinced the filmmakers they should go with a visual effects house since Sil was mostly a digital creation. The Burmans' take in many ways is superior to what is seen on film - especially the Medusa-like quality when the tendrils that form Sil's cranium flare and writhe like snakes as depicted here. Constructed of resin with plastic tendrils which are inserted into the skull. Completely hand-painted and detailed. Includes COA from Burman Studios. **$2,000 – $3,000**



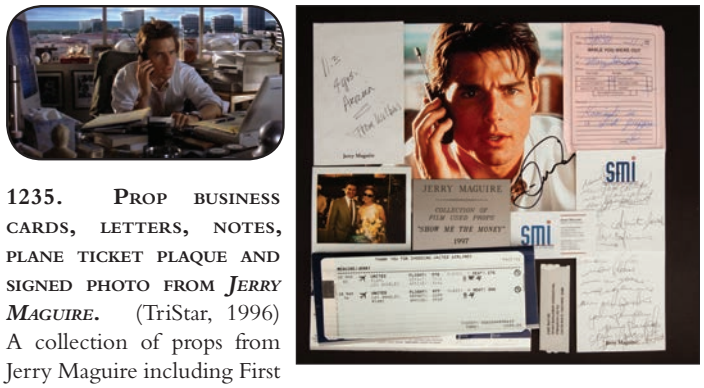
1232. Stinky and Stretch ghost maquettes from *Casper*. (Universal, 1995) Cast resin maquettes from *Casper*. Stinky measures 13 ½ in. tall, Stretch measures 23 in. tall. Each is airbrushed in white. **$600 – $800**



1233. JOHNNY DEPP "WILLIAM BLAKE" BEAR COAT FROM *DEAD MAN*. (Miramax, 1995) The signature wardrobe item from this critically acclaimed Jim Jarmusch film starring Johnny Depp as "William Blake." This vintage double-breasted bear fur overcoat with black leather trimmed green plaid lining and deep pockets at the hips. There is a 4 in. tear along the rear inside lower hem; otherwise, the coat is in excellent, screen-worn condition. **$3,000 – $5,000**



1234. JIM CARREY COMPLETE COSTUME FROM *THE CABLE GUY*. (Columbia, 1996) Jim Carrey's complete costume from *The Cable Guy* includes pale blue jumpsuit with "The Cable Co." patch on right breast, white t-shirt, black work boots, black socks, leather work gloves and leather tool belt with prop tools. **$2,000 – $3,000**



1235. PROP BUSINESS CARDS, LETTERS, NOTES, PLANE TICKET PLAQUE AND SIGNED PHOTO FROM *JERRY MAGUIRE*. (TriStar, 1996) A collection of props from Jerry Maguire including First Class United Airlines round trip plane tickets from Miami to LA, Jerry Maguire Sports Management International return mailing address label, business cards, While You Were Out memo from Dorothy Boyd (Renee Zellweger) to Jerry, handwritten notes on Jerry Maguire stationery, Polaroid of Jerry and Renee on their wedding day. **$300 – $500**



1236. *WEST OF KASHMIR* (UNCOMPLETED PROJECT) JIM DANFORTH ORIGINAL ACRYLIC MATTE PAINTING ON GLASS. (Jim Danforth Productions, Ca. 1996) Created as a "proof of concept" by Danforth to pitch his own proposed fantasy project, an acrylic on 32 in. x 48 in. glass, intricately detailed matte painting with acetate window on back for lighting effects. Though the film itself went unrealized, this painting achieved fame as a featured section of Mark Cotta Vaz and Craig Barron's 2002 book, *The Invisible Art: The Legends of Movie Matte Painting*. Subject of the painting is a treasure room of untold riches, in much the same manner as that seen in the "Pirates of the Caribbean" attraction ride at Disneyland. In industrial aluminum frame for actual screen-use, with photo-blackout tape around margins. **$1,200 – $1,500**



1237. VISUAL EFFECTS SEVERED GERMAN SHEPHERD HEAD FROM *FEAR*. (Universal, 1996) Special effects German Shepherd dog head from Fear. In the film, Mark Wahlberg becomes obsessive over his girlfriend Reese Witherspoon, cutting off her dog's head and pushing it through the kitchen dog door. Incredibly realistic with hand-punched hair for fur, resin teeth, silicone tongue, hand-painted and clear-coated eyes. Includes a signed photograph of Wahlberg holding the head on set of the film. Includes a LOA from the special effects artist that created it for the film. **$600 – $800**



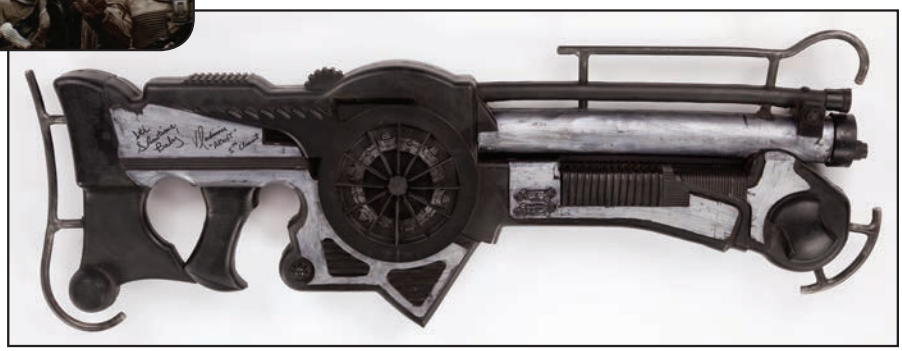




1238. Mangalore head, hands, feet and accessories from *The Fifth Element*. (Gaumont, 1997) Mangalore head of foam latex with airbrushed highlights with distinctive hard plastic goggles and integral red lenses. Measures 11 in. tall. Includes suede boots with rubber appliances to resemble claws, utility belt appliance, shoulder pads, cod piece and suede tentacle decoration. Foam latex exhibits minor wear from production use. **$3,000 – $5,000**







1239. Vladimir McCrary "Aknot" rifle from *The Fifth Element*. (Gaumont, 1997) Prop rifle of hard rubber hand-painted and detailed with metal rod accents along the stock and barrel. Measures 36 in. long x 13 in. tall. Used by actor Vladimir McCrary who played the human incarnation of the Mangalore leader, "Aknot," that says "Showtime!" in the theater when the Diva is performing. Inscribed in black ink, *"It's Showtime Baby! Vladimir 'Aknot' 5th Element."* **$2,000 – $3,000**



1240. *The Fifth Element* shuttle filming miniature. (Gaumont, 1997) Impressive shuttle filming miniature from *The Fifth Element* measuring 61 in. long x 21 in. tall x 51 in. wide at the wings. Constructed of resin with a realistic airbrushed paint scheme detailed to resemble a space-weathered hull. The tail section is packed with fiber optic lines for illumination of the thrusters and other elements (electronics untested). The port side engine cluster is detached but could be easily repaired. **$6,000 – $8,000**





1241. JACK NICHOLSON HERO PENDANT FROM *WOLF*. (Columbia, 1994) Hero pendant worn by Jack Nicholson as "Will Randall" in *Wolf*. The cast metal pendant features a wolf head and resembles an ancient forged medallion. Measures 1 ½ in diameter and tied to a length of leather cord. **$1,200 – $1,500**



1244. ORIGINAL SCENE STUDY ARTWORK FROM *INTERVIEW WITH THE VAMPIRE: THE VAMPIRE CHRONICLES*. (Geffen, 1994) Original panoramic scene study of 18th century New Orleans by Production Designer, Dante Ferretti. Accomplished in pastel anc charcoal on two conjoined leaves of illustration paper, overall dimensions are 21 ½ in. x 59 in. Inscribed by Ferretti at the lower right corner, "To Terry, with gratitude and friendship, Dante Ferretti, '93. Sketches were done for location shooting at the Dockside in New Orleans. **$400 – $600**



1242. JOSEPH MAZZELLO "SPENCER GRIFFITH" ALIEN MASK FROM *STAR KID*. (Trimark, 1997) Alien head mask worn by Joseph Mazzello in *Star Kid*. Constructed of foam latex with realistic airbrushed skin details and strips of latex hand-painted copper to resemble an alien headdress. Rear Velcro closure at the rear, the oversize eyes are hand-painted and clear-coated. **$1,500 – $2,000**



1243. JOSEPH MAZZELLO "SPENCER GRIFFITH" ALIEN HELMET FROM *STAR KID*. (Trimark, 1997) Alien helmet worn by Joseph Mazzello in Star Kid. Constructed of fiberglass with realistic airbrushed exterior detailing to resemble burnished metal. It features dense mesh eye coverings and foam ring insert for sitting comfortably on the actor's head. It measures 12 in. tall x 15 in. wide at the horns. Exhibits minor cracking at the underside collar. **$1,500 – $2,000**



1245. COLLECTION OF VISUAL EFFECTS PIECES FROM *JANE AUSTEN'S MAFIA!* (Touchstone, 1998) Two finely sculpted likeness masks of Lloyd Bridges, made of silicone with hand-punched hair. Both are the original masks worn on screen by a professional breakdancer/stuntman during the hilarious dance sequence and poisoning assassination scenes. In addition, Tony Lo Bianco "Cesar Marzoni" silicone head featuring an ironically passive expression, the head was filmed in the hilarious scene where Caesar is assassinated by the wild high stepping kicks of a hit man disguised as the lead River Dancer. With this pleasant expression frozen on its face, the decapitated head flies across the room and lands safely in a woman's warm bowl of soup. The head features hand punched hair and custom made acrylic eyes. The condition is excellent with minor signs of aging. Also includes a realistic soft silicone head and shoulders screen-used in Cortino's death scene in which he is accidentally shot and as a result drops his son Vincenzo. In typical Jim Abrahams' fashion, the joke plays out in that all the attention is focused on the young boy and no one notices that his father lies dead. Adding insult to injury, the poor man's head is repeatedly trampled and run over by pedestrians and a cart. Despite the abuse suffered on screen this head is in remarkable condition. It features hand punched hair and beard. **$600 – $800**



1246. Jeff Bridges "The Dude" sweater from *The Big Lebowski*. (Gramercy, 1998) Vintage Pendleton Cowichan sweater worn by Jeff Bridges as the bumbling hero, "The Dude," in the Coen brothers' cult classic, *The Big Lebowski*. Certainly the most identifiable piece of wardrobe from the film, there were four sweaters made for the production, this vintage sweater and three modern copies according to costume designer Mary Zophres. Bridges wore this vintage sweater exclusively during the entire production, preferring to wear it all the time and thus delve deeper into the "Dudeness" required of the role. Featuring a full-length zip front and roll-down collar, this signature wardrobe item is in excellent, screen-worn condition. Comes with a LOA from the films' costume designer. **$4,000 – $6,000**





1247. Mike Myers "Austin Powers" bathing costume from main title sequence of *Austin Powers: The Spy Who Shagged Me*. (New Line, 1999) Bright pink and magenta bathing costume with mesh side inserts and integral white belt worn by Mike Myers as "Austin Powers" during the memorable synchronized swimming sequence of the main title sequence of *Austin Powers: The Spy Who Shagged Me*. Includes bright pink bathing hat. With New Line COA. **$1,600 – $1,800**



1248. "Austin Powers" costume from *Austin Powers in Gold Member*. (New Line, 1999) "Austin Powers" bright blue and red Mod design two-piece suit seen in the sequence when he visits Dr. Evil. Jacket has four button front closure and bright blue silk lining. Includes a striped shirt with internal Venice Custom Shirts label dated Nov. '01. With New Line COA. **$3,000 – $4,000**



1249. Fat Bastard main paint test head (Stan Winston Studios) from *Austin Powers in Goldmember*. (New Line, 2002) Incredibly realistic paint test head and bust of Mike Myers as "Fat Bastard." Constructed of foam latex and hand-painted and detailed. Stands 15 in. tall x 19 in. wide at the shoulders. **$800 – $1,000**





1250. Pair of Keanu Reeves "Neo" stunt Berettas from *The Matrix*. (Warner Bros., 1999) Pair of stunt Beretta 9mm handguns used by Keanu Reeves as "Neo" in *The Matrix*. Constructed from resin and cast directly from the hero guns. Each is etched in hand with the serial numbers "1710" and "1711" assigned to the weapons by the armourer on the production. LOA from the film's armourer. **$4,000 – $6,000**





1251. Pair of Carrie-Anne Moss "Trinity" stunt Berettas from *The Matrix*. (Warner Bros., 1999) Pair of stunt Beretta 9mm handguns used by Carrie-Anne Moss as "Trinity" in *The Matrix*. One cast resin and one hard rubber cast directly from the hero guns. LOA from the film's armourer, 1 of 4 pairs custom-made for the film. **$3,000 – $4,000**



1252. Hugo Weaving "Agent Smith" stunt Desert Eagle from *The Matrix*. (Warner Bros., 1999) Stunt .50 Caliber Desert Eagle handgun used by Hugo Weaving as "Agent Smith" in *The Matrix*. Constructed of cast resin and appearing incredibly realistic. LOA from the film's armourer. **$2,000 – $3,000**



1253. Hugo Weaving "Agent Smith" hero kitchen throwing knife from *The Matrix*. (Warner Bros., 1999) Hugo Weaving "Agent Smith" hero kitchen throwing knife with aluminum blade and wooden handle. Measures 12 ½ in. long. **$800 – $1,000**





1254. Custom-altered Carrie-Anne Moss "Trinity" throwing knife from *The Matrix*. (Warner Bros., 1999) Carrie-Anne Moss' "Trinity" Spec Plus Marine knife with serrated blade and custom-altered with square hole cut in the blade and small holes cut in the handle for special-effects throwing sequence. Measures 12 ½ in. long and includes leather and cordura nylon sheath. **$800 – $1,000**



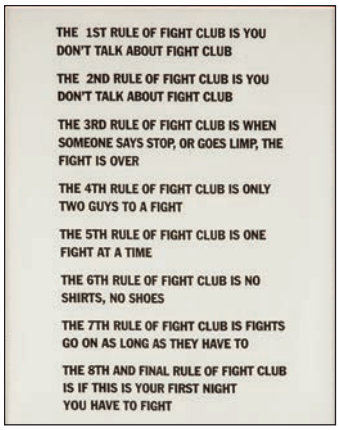








1255. Jupiter 2 filming miniature from *Lost in Space*. (New Line, 1998) This impressive large-scale filming "miniature" of the Jupiter 2 spacecraft measures a full 72 in. long x 46 in. wide x 17 in. tall. Constructed of fiberglass with reisn, styrene and wood elements, it features a realistically detailed hand-painted and airbrushed exterior to resemble a deep space-weathered hull. The ship is wired for illumination at the bow, cockpit and rear thrusters and when plugged in it makes for an impressive display. It exhibits some cracking and chipping but remains in remarkable condition. **$20,000 – $30,000**





1256. Framed fight club rules from *Fight Club*. (TCF, 1999) Rules printed on an 8 ½ in. x 11 in. leaf of paper. These rules were read by Brad Pitt in his role as "Tyler Durden" at the beginning of the first fight and begin with the memorable lines "The 1st rule of fight club is you don't talk about fight club…the 2nd rule of fight club is you don't talk about fight club." Framed in a custom display with artwork from the film and 20th Century-Fox COA. Measures 14 in. x 22 ¼ in. **$800 – $1,200**





1257. Book of the Dead Key to Hamunaptra from *The Mummy*. (Universal, 1999) One of the key props from the film, this is a static Key to Hamunaptra which fits into the cover of the Book of the Dead and Sarcophagus. Constructed of plaster and realistically painted in brownish gold to resemble ancient cast bronze. It features the trademark puzzle-shaped points with Anubis and other Hieroglyphs on the face. One of the points was broken off and reattached. Measures 5 in. wide x 1 ¾ in. tall. **$3,000 – $5,000**





1258. Cable-actuated Headless Horseman's puppet horse head from *Sleepy Hollow*. (Paramount, 1999) Incredibly realistic puppet horse head used when the Headless Horseman's horse makes its first appearance popping out of the tree in the forest. Constructed of fiberglass, covered with foam latex and hand-punched hair for fur and whiskers, hand painted and clear-coated eyes, etc. It has an internal spring-loaded mechanism for cable-actuation of the mouth. Includes leather bridles and measures 21 in. long x 17 in. tall and mounted on a steel rod armature. With LOA from the visual effects artist that made the puppet. **$1,000 – $1,500**





1259. Collection of miniature elements from *The Mummy*. (Universal, 1999) Collection of statues and other filming miniature visual elements from the city of the dead, Hamunaptra, seen in the opening sequence of the film. Includes a seated figure of fiberglass measuring 36 in. x 18 in. x 11 ½ in., 26 in. tall column of polyfoam, 30 in. tall statue of rigid polyfoam, cobra head and scarab plaque of resin measuring 8 in. tall and ram head sphinx of plaster measuring 11 in. long. Each piece is meticulously hand-painted to resemble ancient carved stone. **$1,500 – $2,000**



1260. Jim Carrey "Tony Clifton" suit from *The Man on the Moon*. (Universal, 1999) Custom pink paisley print jacket with black velvet trim and interior bias label; handwritten, *"Jim Carrey."* Includes a pair of black tuxedo pants. Worn by Carrey as Andy Kaufman's alter ego Tony Clifton during his comedy act. **$400 – $600**

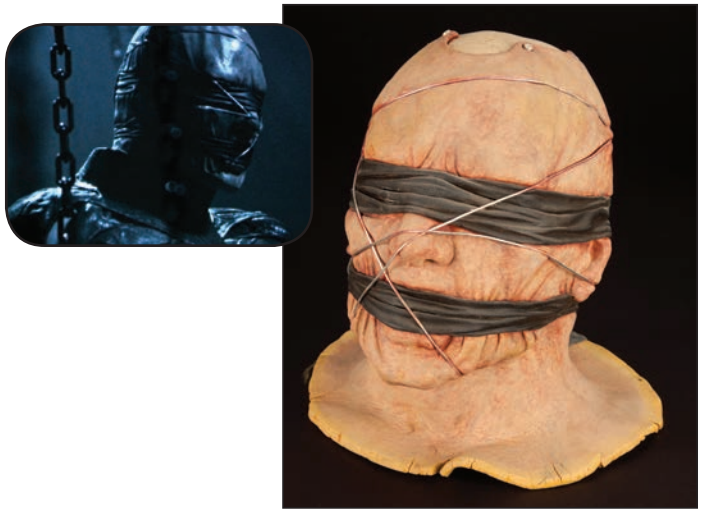




1261. Animatronic Bio-Crustacean puppet from *Virus*. (Universal, 1999) Intricately constructed aluminum armature with realistically painted fiberglass exoskeleton with internal servos for actuating the limbs. This wicked looking creature has a bundle of X-acto blades and pinchers mounted at the head and group of flashlight heads for eyes. Very impressive build quality, measuring 18 in. long x 14 in. wide. Includes a LOA from the film's VFX supervisor. **$1,000 – $1,500**



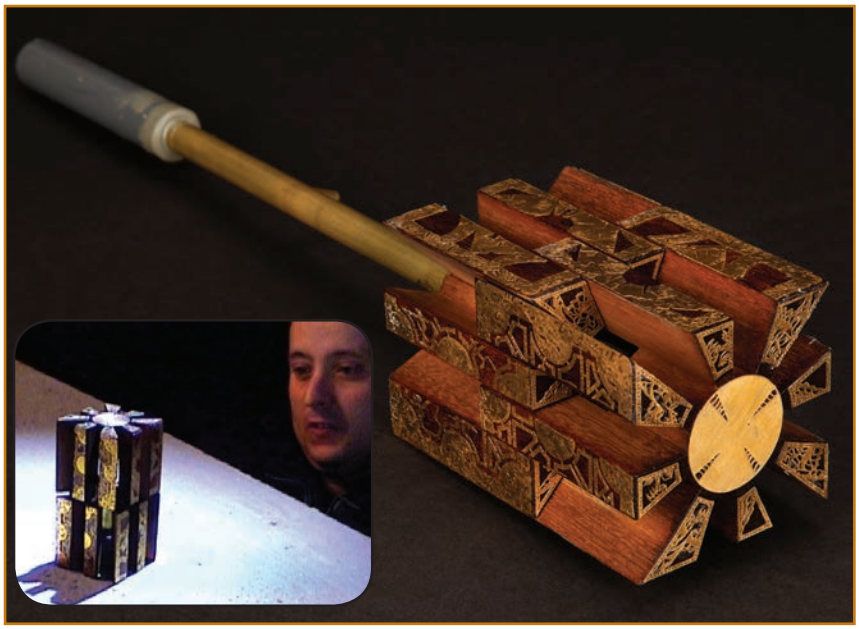
1262. James Spader "Nick Vanzant" spacesuit from *Supernova*. (MGM, 2000) Complete hero spacesuit worn by James Spader as "Nick Vanzant" including boots, gloves, helmet, pair of "Nightingale 227" ship patches and oxygen tanks. Helmet and spacesuit are marked internally, *"J.S."* Oxygen tanks contain a battery pack and all the wiring to connect with the helmet for illumination of both interior and exterior, not currently functional but could be easily repaired. A superbly constructed and well-designed hero costume from this imaginative film. Measures 77 in. tall. **$2,000 – $3,000**



1263. Screen-used hero "Bound" Cenobite prosthetic mask from *Hellraiser: Hellseeker*. (Miramax, 2002) Made of foam latex and dressed with "wire" around the head. This was the only one made for this film and is clearly visible on screen. *Hellseeke*r marks the first appearance of Bound in the *Hellraiser* series. Obtained directly from the special effects company for the film and includes their COA. **$1,500 – $2,500**



1264. Screen-used hero "Surgeon" Cenobite prosthetic mask from *Hellraiser: Hellseeker*. (Miramax, 2002) Made of foam latex and accented with resin parts, this particular Cenobite was only in *Hellseeker* and is the only mask made for the production. An impressively detailed piece featuring some of the best paintwork ever seen in a *Hellraiser* film. Measures 10 ½ in. tall. Obtained directly from the SFX company who made it for the film and includes their COA. **$2,000 – $3,000**





1265. Screen-used hero Moving Star Configuration Puzzle Box used in Hellraiser: Inferno and Hellraiser: Hellseeker. (Miramax, 2000 & 2002) This puzzle box was used in both *Hellraiser: Inferno* and *Hellraiser: Hellseeker.* One of the most recognizable and coveted of all *Hellraiser* props. Expertly crafted 3 in. cube wooden puzzle box with intricate brass panel etchings. An attached 12 in. rod with a lever changes the box from the standard cube to the famous "star" configuration. A crew member would operate the box movement from under a table or actor's hands during filming, so the box would appear to "move" on its own. Includes a COA from the special-effects company that made it for the film. **$8,000 – $12,000**





1266. Stop-motion worm puppet from *Hellbound: Hellraiser II* and *Hellraiser III: Hell on Earth*. (Miramax, 1988 and 1992) Latex stop-motion worm puppet with internal armature of steel and aluminum for the animation sequence. Completely hand-painted and detailed with sharp resin teeth and studio bloody slime in the mouth. This is the creature that transforms Capt. Elliot Spencer into Pinhead. Measures 10 in. long. **$1,500 – $2,000**





1267. Collection of screen-used props and prosthetics from *Hellraiser III: Hell on Earth*. (Miramax, 1992) Collection of seven (7) screen-used props and prosthetics from *Hellraiser III: Hell on Earth* including Barbie Cenobite barbed facial wire, left chest, right chest and belly prosthetics for Pinhead, mouth chain hook for Pillar of Souls: Mouth Chain Hook, pair of Cenobite hooks on rods and a Cenobite rake hook on a rod. Each includes a COA from the makeup effects assistant on the film. **$400 – $600**





1268. Ben Stiller "Greg Focker" and Robert DeNiro "Jack Byrnes" hero prop diamond engagement ring and box from *Meet the Parents*. (Universal, 2000) Hero prop engagement ring and ring box visible in the scene at the end of the film when Robert DeNiro "Jack Byrnes" asks Ben Stiller, "Gaylord Focker, will you be my son-in-law?" A key prop from this popular comedy. **$300 – $500**



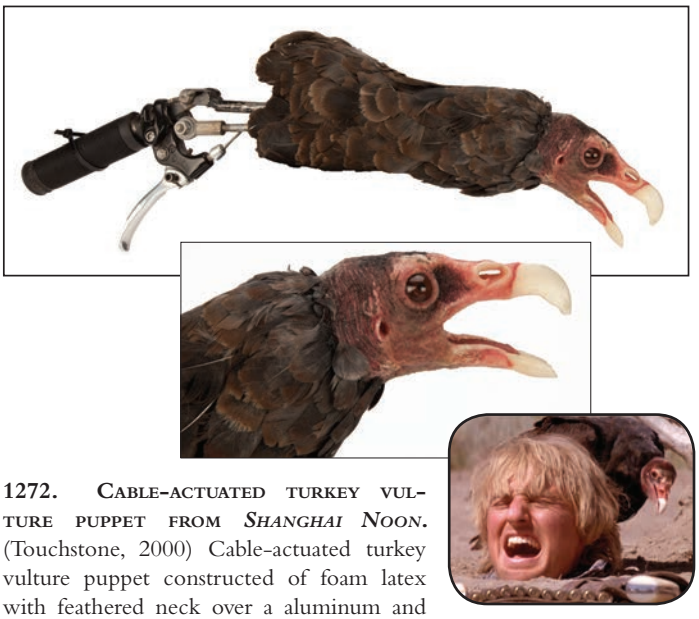
1269. One-sheet printing panel (Cyan) of Jim Lee's X-Men poster art signed by eleven cast members of *X-Men*. (TCF, 2000) Cyan printing panel measuring 27 in. x 41 in. being the poster art by Jim Lee for *X-Men*. Signed by eleven primary cast members including Patrick Stewart "Professor Charles Xavier," Halle Berry, "Storm," Hugh Jackman "Wolverine," James Marsden "Cyclops," Famke Janssen "Jean Grey" and director Bryan Singer. Patrick Stewart took this printing panel and asked each of the cast members to sign it for the benefit of Ocean Alliance, dedicated to the conservation of whales and their ocean environment. Stewart was the Honorary Chairman. With LOA from Iain Kerr of Ocean Alliance. **$600 – $800**



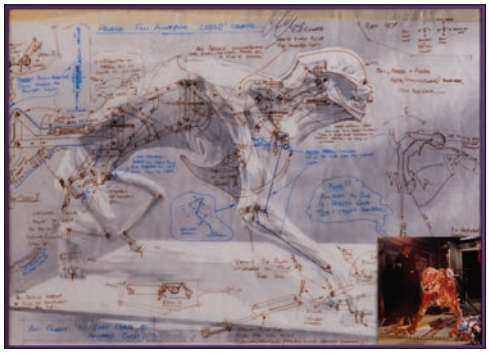
1271. One-sheet printing panel (Black) of Jim Lee's X-Men poster art signed by eleven cast members of *X-Men*. (TCF, 2000) Black printing panel measuring 27 in. x 41 in. being the poster art by Jim Lee for *X-Men*. Signed by eleven primary cast members including Patrick Stewart "Professor Charles Xavier," Halle Berry, "Storm," Hugh Jackman "Wolverine," James Marsden "Cyclops," Famke Janssen "Jean Grey" and director Bryan Singer. Patrick Stewart took this printing panel and asked each of the cast members to sign it for the benefit of Ocean Alliance, dedicated to the conservation of whales and their ocean environment. Stewart was the Honorary Chairman. With LOA from Iain Kerr of Ocean Alliance. **$600 – $800**



1270. One-sheet printing panel (Magenta) of Jim Lee's X-Men poster art signed by eleven cast members of *X-Men*. (TCF, 2000) Magenta printing panel measuring 27 in. x 41 in. being the poster art by Jim Lee for *X-Men*. Signed by eleven primary cast members including Patrick Stewart "Professor Charles Xavier," Halle Berry, "Storm," Hugh Jackman "Wolverine," James Marsden "Cyclops," Famke Janssen "Jean Grey" and director Bryan Singer. Patrick Stewart took this printing panel and asked each of the cast members to sign it for the benefit of Ocean Alliance, dedicated to the conservation of whales and their ocean environment. Stewart was the Honorary Chairman. With LOA from Iain Kerr of Ocean Alliance. **$600 – $800**



1272. Cable-actuated turkey vulture puppet from *Shanghai Noon*. (Touchstone, 2000) Cable-actuated turkey vulture puppet constructed of foam latex with feathered neck over a aluminum and metal armature. Visible in the humorous scene in the film when Owen Wilson is buried up to his neck in the desert and this vulture puppet is seen nibbling on his ears and hair. Appears incredibly lifelike. Measures approx. 14 in. long. With LOA from Woody Lawhon, the SFX artist that made the puppet. **$600 – $800**



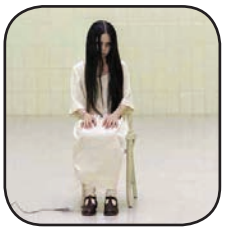
1273. *RESIDENT EVIL* "LICKER" CREATURE ARTWORK DISPLAY. (Impact Pictures, 2002) Finely detail original production artwork of the "Licker" creature accomplished in brown and blue ink on a leaf of approx. 13 in. x 17 in. artist's vellum with extensive production notations in the margins, various exploded drawings of linkage designs, etc. Designs and notations are by Chris Clarke, animatronics technical supervisor on the film. Housed in a custom framed display with laser cut mat featuring title artwork and color production photo of Licker. Display measures 23 in. x 23 in. **$300 – $500**



1274. TOBEY MAGUIRE "RED POLLARD" COSTUME FROM *SEABISCUIT*. (Universal, 2003) Costume worn by Tobey Maguire as "Red Pollard" including custom-tailored button-down shirt of purplish gray gabardine with Arto interior label with "T M Nov. 2002" sewn in, and vintage green wool pants with American Costume Co. stamps inside the waistline. **$300 – $500**







1275. DAVEIGH CHASE "SAMARA MORGAN" SIGNATURE DRESS FROM *THE RING*. (DreamWorks, 2002) Signature crème colored dress worn by Daveigh Chase as "Samara Morgan" in *The Ring*. The dress features hook-and-eye closure at the rear and is handwritten in black ink, "Daveigh." Exhibits soiling and staining from production use. A rare opportunity to acquire the most identifiable wardrobe item from this chilling film. **$3,000 – $5,000**



1276. JEFF BRIDGES "CHARLES HOWARD" COSTUME FROM *SEABISCUIT*. (Universal, 2003) Costume worn by Jeff Bridges as "Charles Howard" including custom-tailored three-piece striped brown suit with interior labels in the jacket and pants handwritten, *"SB4 Jeff Bridges."* Includes a custom-tailored striped blue shirt with Arto interior label with "J B Nov. 2002" sewn in. **$300 – $500**





1277. TOM CRUISE "NATHAN ALGREN" KATANA SWORD AND BELT FROM *THE LAST SAMURAI*. (Warner Bros., 2003) Tom Cruise "Nathan Algren" katana sword with polished aluminum blade and ornate resin handle. Includes resin scabbard and 10 ft. long embroidered blue obi belt. Katana blade exhibits slight scuffs and wear from production use but remains is Fine condition. Measures 37 ½ in. long. A beautifully crafted prop weapon from the film. **$2,000 – $3,000**

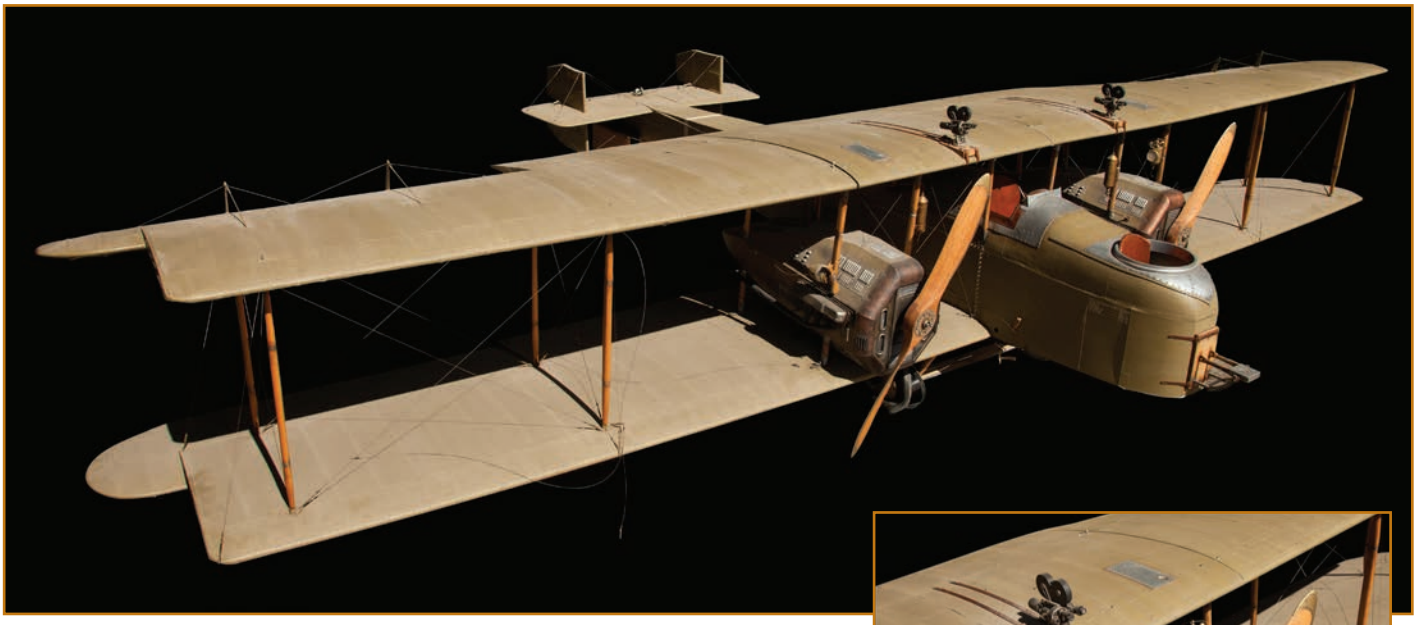




1278. Brad Pitt "Achilles" hero metal sword with retractable blade from *Troy*. (Warner Bros., 2004) Hero sword used by Brad Pitt as "Achilles." Constructed of stamped sheet metal with resin handle, hand-painted and detailed to resemble ancient forged bronze, and featuring a special effects spring-loaded retractable tip. Measures 28 in. long. **$6,000 – $8,000**







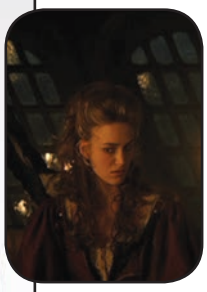






1279. Aircraft filming miniature from *The Aviator*. (Miramax, 2004) Large-scale aircraft filming "miniature" measuring 9 ½ ft. long x 33 in. tall with a 13 ½ ft. wingspan. This impressively detailed miniature features a fabric covered fuselage and wings, twin wooden propellers, metal cables, miniature prop cameras atop the wings constructed of resin, resin tanks and gauges affixed to the engine cowls. Entirely hand-painted and detailed to resemble a weathered aircraft. A cable mount where the miniature was suspended for the flying sequences in the film is still affixed to the tail section. The wings are detachable for easier transporting. Exhibits a 2 in. x 6 in. tear of the fabric on the upper wing above the cockpit; otherwise, Excellent screen-used condition. **$8,000 – $12,000**















1280. Keira Knightly "Elizabeth Swann" signature purple dress, shoes and bussel from *Pirates of the Caribbean: Curse of the Black Pearl*. (Walt Disney, 2003) Beautiful full-length dress of purple taffeta worn by Keira Knightly as "Elizabeth Swann." Clearly visible in the scenes while dining with Barbossa where she walks the plank, it features a rich iridescent dark red silk lining, gold embroidery, black brocade underskirt, lace sleeves, hook-and-eye and button closure at the rear. Includes bussel of crème colored fabric and silk buckle shoes. Bustle is handwritten inside, *"Keira Knightly,"* shoes and dress are handwritten inside *"WDS."* **$10,000 – $12,000**

1281. Keira Knightly "Elizabeth Swann" beach slip costume from *Pirates of the Caribbean: Curse of the Black Pearl*. (Walt Disney, 2003) Full-length beach slip of crème colored cotton with lace-up bodice and sleeves worn by Keira Knightly "Elizabeth Swan" during the plank-walking scene. Interior Jane Law London label. It exhibits a short tear along the right armpit seam; otherwise, Fine condition. **$3,000 – $5,000**



1282. Johnny Depp's trousers from *Pirates of the Caribbean: Curse of the Black Pearl*. (Walt Disney, 2003) Brown breeches with metal button front closure, metal buttons and buckle closures at the legs. Worn by Johnny Depp as "Capt. Jack Sparrow" in *Pirates of the Caribbean: Curse of the Black Pearl*. Internal Cosprop tag handwritten, *"Jack Taken In."* Original costumer's tag handwritten, *"Jack smaller pair taken in good fit, stain on leg, good for wet water work."* **$6,000 – $8,000**



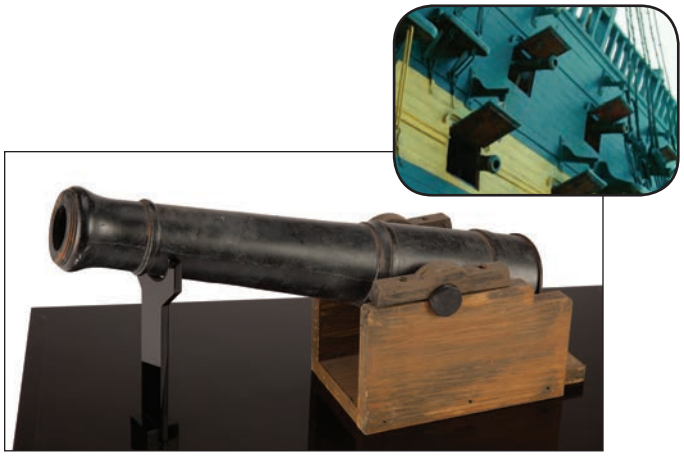
1283. Johnny Depp "Capt. Jack Sparrow" stunt flintlock from *Pirates of the Caribbean: Dead Man's Chest*. (Walt Disney, 2006) Finely detailed stunt rubber flintlock pistol brandished by Johnny Depp as "Capt. Jack Sparrow." Realistically painted to resemble carved wood, silver and metal detailing, the prop pistol measures 14 ½ in. long. **$2,500 – $3,500**



1284. Johnny Depp "Capt. Jack Sparrow" stunt signature dragon ring from *Pirates of the Caribbean: Dead Man's Chest*. (Walt Disney, 2006) Signature stunt hard rubber dragon ring worn by Johnny Depp in his role as as "Capt. Jack Sparrow" in *Pirates of the Caribbean: Dead Man's Chest*. Jewelry is an important part of Jack Sparrow's wardrobe throughout the series and of particular interest is this large dragon ring that he wears in different scenes in the film. Constructed of rubber and made with gold metal powder so that even if the prop was nicked or cut during production, it would always remain gold-colored. The custom-fabricated ring features a simulated weathered patina that resembles ancient wrought metal. A fantastic and instantly recognizable costume piece from this popular film. **$3,000 – $5,000**



1285. Hero metal Geoffrey Rush "Hector Barbosa" chalice from *Pirates of the Caribbean: Curse of the Black Pearl*. (Walt Disney, 2003) Decorative metal chalice used by Keira Knightley "Elizabeth Swann" and Geoffrey Rush "Barbossa" while dining together. Constructed of metal and studio distressed to look like ancient wrought silver it measures 5 ¾ in. tall x 4 ½ in. wide Housed in a custom Plexiglass display with a still of Kiera Knightly drinking from it. **$1,200 – $1,500**



1286. CANNON MINIATURE FROM THE ENDEAVOR SHIP FROM *PIRATES OF THE CARIBBEAN: AT WORLD'S END*. (Walt Disney, 2007) Miniature cannon screen-used during the special effects scenes aboard the ship, Endeavor. Constructed of plastic and hand-painted black to resemble forged iron and sitting on a wooden base with studio paint to appear aged. Production notation handwritten on the bottom of the base, "P-3 Endeavor 1/6 2nd deck cannon." Measures 13 ½ in. long on base measuring 4 ½ in. tall. Housed in a custom Plexiglass display case with scenes from the film. **$600 – $800**



1287. PAIR OF RACCOON PUPPETS FROM *ELF*. (New Line, 2003) Pair of raccoon puppets, one being a static version screen-used by Will Ferrell during the hilarious wrestling fight sequence in the film. The puppet is filled with silicone and features hand-punched hair for fur, resin teeth and nose. Measures 24 in. long. The other is a mechanical stand-up puppet with cable-actuated animatronic mouth. Measures 27 in. long. Includes a LOA from the special effects artist that created them for the film. **$800 – $1,200**



1288. *THE CAT IN THE HAT* SCREEN-USED CRAB LOCK WITH DISPLAY CASE. (Universal, 2003) Distinctive crab lock of cast resin hand-painted gold and silver. Measures 2 ½ in. wide x 4 in. long. Housed in a custom Plexiglass display with a scene from the film. **$800 – $1,200**



1289. HUGH JACKMAN "VAN HELSING'S" STUNT CROSSBOW FROM *VAN HELSING*. (Universal, 2004) Incredibly detailed ornate stunt crossbow wielded by Hugh Jackman in Van Helsing. Constructed of hard rubber with resin and plastic components, it features realistic paint and detail to resemble wrought iron, silver gold and wood. The arms of the crossbow pivot outward and the weapon appears quite realistic. Measures 37 in. long. **$8,000 – $10,000**





1290. Chainsaw split victim from *Dawn of the Dead*. (Universal, 2004) This is the original and unique screen-used figure of "Monica" played by Kim Poirier. In the scene in which the heroes' escape vehicle is overturned, the chainsaw wielding "Glen" accidentally falls into Monica. The chainsaw wreaks its damage, effectively chopping Monica from shoulder to belly. During the sequence the body was puppeteered and rigged with blood bags in the slot the chainsaw was to travel through. The figure, still in its blood soaked wardrobe, is constructed of silicone over a steel and fiberglass understructure. The hair is hand punched. The piece has been kept in its original condition complete with all the splatter! Measures 42 in. tall and retains the puppeteering cables. **$2,000 – $3,000**







1291. Pair of zombie busts from *Dawn of the Dead*. (Universal, *2004)* Pair of zombie busts including the unique "Point Blank Shotgun Blast" zombie bust played by Kevin Rushton. The head was designed with a removable section that encompassed the whole left upper quarter of the skull. Rigged with explosives and blood, on the director's "action", Ving Rhames shoots it at close range blasting the head and blood everywhere. The head is constructed of silicone and fiberglass and features hand made acrylic eyes. After the silicone head was created a Zombie make up was applied that included gelatin appliances, latex and paint to match the look of the stuntman zombie. The condition of the head is excellent. There are some signs of aging of the make-up applied to the silicone. Together with screen-used fake head and shoulders of the "Maintenance Man Zombie" played by Darren Marsman. The character "Michael" played by Jake Weber confronts this Zombie in Reflex Sports as the zombie devours a dead body. During the fight, Michael breaks a croquet mallet over the zombie's head, then uses the sharp end of the mallet handle to stab the zombie under its chin. In an explosion of blood and grey matter, the handle shoots out of the top of the zombie killing it. The condition is excellent and it is still wearing original wardrobe. **$2,000 – $3,000**













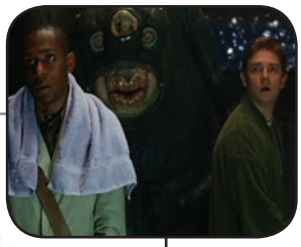
1292. "Æon Flux" signature black costume from *Æon Flux*. (Paramount, 2005) Signature black Spandex catsuit with integral heeled shoes, distinctive haltertop, utility belt with three prop grenades, black fleece gloves, patent leather bracelet, crude faux flass knife and crème colored scarf from the post-apocalptic film, *Æon Flux*. **$8,000 – $10,000**







1293. CHARLIZE THERON "ÆON FLUX" BLASTER AND HOLSTER FROM *ÆON FLUX*. (Paramount, 2005) Signature stunt blaster wielded by Charlize Theron as "Æon Flux." Constructed of cast resin it measures 8 in. long x 5 ½ in. tall and includes the unique black leather sling holster worn on her back. Also includes the white bullet of cast resin with sharp plastic barbs. A wonderful group of hero props from this imaginative film. **$3,000 – $5,000**





1294. FULL-STANDING VOGON COSTUME AND WORKING ILLUMINATING GUN FROM *THE HITCHHIKER'S GUIDE TO THE GALAXY*. (Touchstone, 2005) Full-standing Vogon soldier costume constructed of foam latex over a foam armature. Hand-painted and realistically detailed, it stands approx. 7 ft. tall and displayed on a custom base and square frame. The internal armature has a harness for the actor to operate the arms. This well-detailed costume holds a box-shaped weapon with strobing lights triggered by remote control. It has LED detail lighting in the goggles and the mouthpiece. Special shipping arrangements will apply. **$6,000 – $8,000**







1295. HERO ANIMATRONIC CHANCELLOR HEAD FROM *THE HITCHHIKER'S GUIDE TO THE GALAXY*. (Touchstone, 2005) An incredibly detailed hero animatronic Chancellor head built for close-up views. Constructed of hand-painted and detailed foam latex, resin teeth and glass eyes, the hair is hand-punched and is dressed with a shirt collar and monocle on a lenth of metal chain. It features animatronics in the mouth for the speaking sequences. The craftsmanship is truly impressive. **$1,000 – $1,500**

1296. Complete Spartan costume from *300*. (Warner Bros., 2006) Complete Spartan costume includes hard rubber helmet with faux blood stains, studio distressed cape with fading to appear sun-bleached, leather codpiece, hard rubber gauntlets and greaves, leather sandals, vacuformed plastic shield with prop made battle scars, stunt rubber sword with leather scabbard and belt and spear with hard rubber head measuring approx. 90 in. long. The entire costume has been realistically distressed with faux blood spatters and other studio distressing. **$6,000 – $8,000**







1297. Complete Dark Nurse costume from *Silent Hill*. (Davis-Films, 2006) Complete Dark Nurse costume including bloody flesh-colored foam latex mini-dress, foam latex mask appliance, blood-spattered foam latex nurse hat and bloody pumps. Meticulously hand-painted with airbrushed details. An inventive and disturbing costume from the video game-adapted film. **$1,500 – $2,000**





1298. JAKE GYLLENHAAL "DASTAN" SWORD AND SCABBARD FROM *PRINCE OF PERSIA: THE SANDS OF TIME*. (Ubisoft, 2008) Stunt scimitar wielded by Jaky Gyllenhaal as "Dastan" in *Prince of Persia: The Sands of Time*. Constructed of hard rubber realistically painted and detailed to resemble wood and inlaid metal. Includes a leather scabbard with etched metal detailing at the locket and chape. An impressively detailed prop weapon from the film, measures 30 in. long. **$2,500 – $3,500**





1299. THOMAS HADEN CHURCH "SANDMAN" SIGNATURE TUNIC WITH SAND DETAILING FROM *SPIDER-MAN 3*. (Columbia, 2007) Signature green and grey striped short-sleeve tunic worn by Thomas Haden Church as "Sandman" in *Spider-Man 3*. It features applied sand detailing on the right sleeve. In excellent, screen-worn condition. **$2,000 – $3,000**





1300. JOHN C. REILLY "CAL NAUGHTON, JR." HERO CRASH HELMET FROM *TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY*. (Columbia, 2006) Hero Old Spice Dennit Racing crash helmet worn by John C. Reilly as "Cal Naughton, Jr." In excellent screen-worn condition. Includes nylon carrying case and Columbia Pictures COA. **$300 – $500**

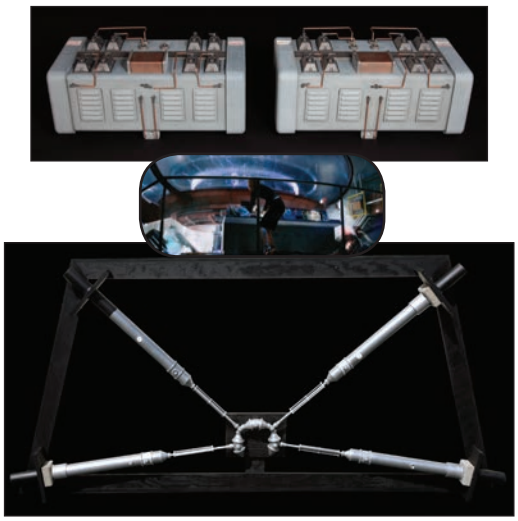




1301. WARRIOR BUG STAND IN/CGI MODEL FROM *STARSHIP TROOPERS 3: MARAUDER*. (Sony, 2008) ¼ scale Warrior Bug stand in/CGI model constructed of a fiberglass exoskeleton realistically hand-painted and detailed. This fearsome looking creature measures 46 in. tall x 62 in. wide at the legs and is mounted to a steel support armature. **$2,500 – $3,500**



1302. Mark III stunt hand from *Iron Man*. (Paramount, 2008) Mark III stunt left hand from *Iron Man* constructed of foam latex and realistically painted and detailed to resemble the trademark armor plate. Form fitted to the actors' hand using fabric and foam. Measures 8 in. wide x 8 ½ in. long. Exhibits some cracking and wear at the fingertips; otherwise, very good condition. Includes MARVEL Studios COA. **$800 – $1,200**

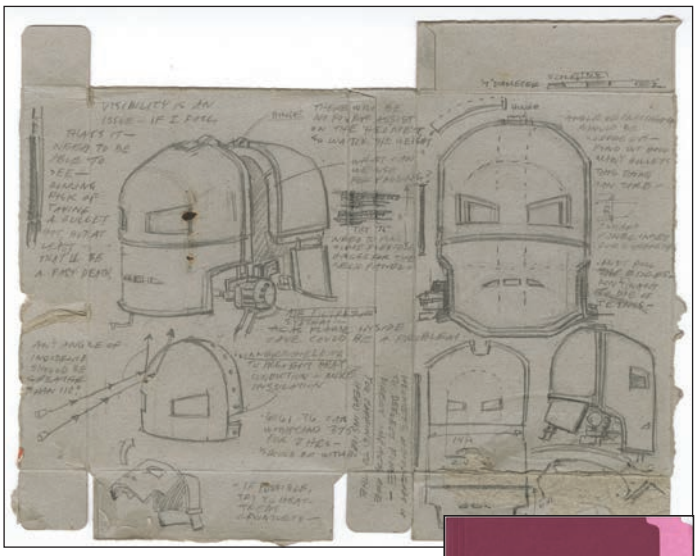


1303. Tokomak prop liquid oxygen condensers and transformer boxes from *Iron Man*. (Paramount, 2008) These pieces are from the Tokomak miniature that served as the background for the climactic battle between Iron Man and Warmonger. The Tokomak was created in the film by Tony Stark's father, Howard, in the 1960s. Includes a prop Liquid Oxygen Condenser that was mounted at the bottom of the miniature set, cast in resin with aluminum components, and photographed in motion control for the scenes that Warmonger crashes through it. Includes a pair of Transformer Junction boxes made from sintra, cast resin and metal fastener details that measures 20 ½ in. x 9 in. x 10 in. **$1,000 – $1,500**





1304. Robert Downey, Jr. "Tony Stark" distressed suit from *Iron Man*. (Paramount, 2008) Dark blue two-piece suit, pale blue shirt and blue floral print tie custom-made by David August and worn by Robert Downey, Jr. when he was captured by terrorists in *Iron Man*. It exhibits advanced studio distressing with soiling, scuffs, tears and studio blood applied to the shirt. The suit jacket and shirt have interior labels stating "Custom Tailored for Robert Downey, Jr." and jacket with additional David August order ticket inside the pocket printed "R. Downey, Jr. 3 3/7/2007." Includes MARVEL Studios COA. **$1,500 – $2,000**



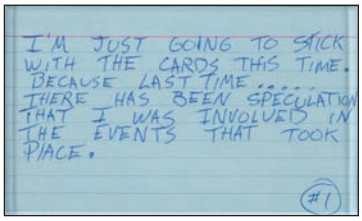


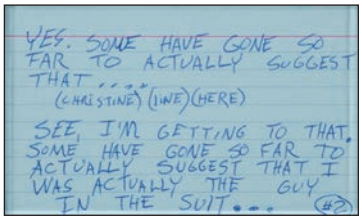


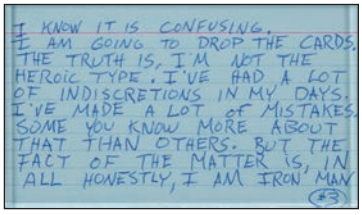




1305. Hero schematics of the Mark I helmet and suit designs from *Iron Man*. (Paramount, 2008) Set of three schematic sketches of the Mark I suit shown while Tony Stark cuts sheet steel for the Mark I power suit. Maroon folder with "Stark Industries" logo containing production-made pencil sketches on food labels and interior of food box including a 7 ½ in. x 9 ½ in. detailed drawing of the Mark I helmet design on an opened "Shan" brand pomegranate seeds box, 4 ¼ in. x 10 ½ in. sketch for the exoskeleton and flamethrower on the verso of a "Sadaf" brand beans label and 4 ¼ in. x 11 in. set of sketches on the drive motor cable and hinges. Includes MARVEL Studios COA. **$800 – $1,200**









1306. Robert Downey, Jr. "Tony Stark" hero index cards from *Iron Man*. (Paramount, 2008) Three hero index cue cards used by Robert Downey as "Tony Stark" during his "I Am Iron Man" speech at the end of film. He reads from them when he tries to convince the press he is not Iron Man, before finally giving up and announcing his secret identity. The three index cards are handwritten in blue ink and numbered in the lower right corner. Housed in a custom 12 in. square Plexi display with scenes from the film. Includes a MARVEL Studios COA. **$800 – $1,200**



***1307. WOODEN CHURCH PEW FROM *ANGELS & DEMONS*.** (Columbia, 2009) Wooden church pew with ornate carved designs from the Santa Maria del Popolo scene of *Angels & Demons*. Constructed of wood and measuring 8 ft. long x 51 in. tall x 18 in. deep. Special shipping arrangements will apply. Includes Sony/Columbia Pictures COA. **$400 – $600**



***1308. COLLECTION OF CHERUB STATUES FROM *ANGELS & DEMONS*.** (Columbia, 2009) Collection of 25+plaster cherubs, some painted gold, measuring approx. 9 in. tall. Together with toy coffins from the Pope's funeral. Includes Sony/Columbia Pictures COA. **$400 – $600**





***1309. PLAQUES AND EMBLEMS FROM INTERIOR OF DEMON HOLE FROM *ANGELS & DEMONS*.** (Columbia, 2009) 3 large silicone molds of plaques and ornate manhole cover emblems from the interior of the demon hole in Angels & Demons. Measure approx. 23 in. x 25 in., one large emblem measures approx. 29 in. diameter. Includes Sony/Columbia Pictures COA. **$200 – $300**



***1310. PROP OIL LAMPS FROM *ANGELS & DEMONS*.** (Columbia, 2009) Four (4) prop oil lamps from the interior of Della Vittoria of St. Peter's Basilica in *Angels & Demons*. Constructed from vacu-formed plastic painted gold to resemble brass, with lengths of gold plastic chain. Measure approx. 23 in. tall x 15 in. diameter. Includes Sony/Columbia Pictures COA. **$200 – $300**





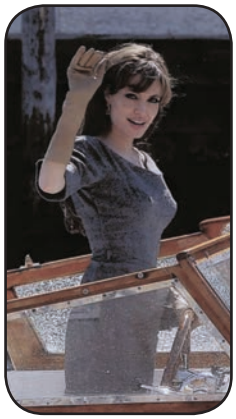
***1311. PAIR OF BASILICA SIGNS FROM *ANGELS & DEMONS*.** (Columbia, 2009) Metal sign measuring approx. 60 in. tall x 22 in. wide. Includes a three-sided sign displaying various rules in Italian (no eating, no photos, no smoking, etc. Measures 72 in. tall with 20 in. diameter base. Includes Sony/Columbia Pictures COA. **$200 – $300**



1312. CAST-SIGNED PRODUCTION-USED CLAPPER FROM *BURLESQUE*. (Screen Gems, 2010) Plexiglass and wood clapper from *Burlesque* signed by Cher, Christina Aguilera, Eric Dane, Kristine Bell, Alan Cumming, Cam Gigandet and Stanley Tucci. **$300 – $500**







1313. Angelina Jolie "Elise Clifton-Ward" vintage dress from *The Tourist*. (Columbia Pictures, 2010) Elegant vintage Charles James dress of grey wool and single pocket at the left hip worn by Angelina Jolie as "Elise Clifton-Ward" during the Venice sequences in *The Tourist*. In excellent, screen-worn condition. **$5,000 – $7,000**



1314. Milla Jovovich hero knife and stunt throwing star weapon from *Resident Evil: Afterlife*. (Impact Pictures, 2010) Hitchcock Hole in One folding anodized pocket knife measuring 8 in. long and 3 ½ in. stunt rubber throwing star weapon used by Milla Jovovich as "Alice" in *Resident Evil: Afterlife*. **$300 – $500**







***1315. "Kelly Canter" as played by Gwyneth Paltrow costume from *Country Strong*.** (Screen Gems, 2010) Alice & Olivia black one-shoulder dress with black leather detail and chiffon on the back, black enamel and silver cuff bracelet, and Miu Miu studded leather stiletto heels worn in the Houston venue by "Kelly Canter" as played by Gwyneth Paltrow in *Country Strong*. Includes the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$600 – $800**





***1316. "Kelly Canter" as played by Gwyneth Paltrow costume from *Country Strong*.** (Screen Gems, 2010) Temperley knit navy blue dress with cap sleeves, full length front zipper and antique gold metal "charms" attached, burnished gold chainmail bracelet studded with rhinestones and a toggle clasp worn in the Dallas venue by "Kelly Canter" as played by Gwyneth Paltrow in *Country Strong*. Includes the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$600 – $800**







***1317. "Beau Hutton" as played by Garrett Hedlund costumes from *Country Strong*.** (Screen Gems, 2010) Pair of "Beau Hutton" as played by Garrett Hedlund costumes including a plaid western style shirt with faux pearl snaps and studio distressed Resistol western hat (size 7-3/8) worn in the crew van. Together with white Dickies orderly uniform of short-sleeve shirt, white pants, brown and black tooled leather belt and "Woodlands Sanctuary BEAU" plastic name tag worn in the Rehab Center. Includes the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$300 – $500**



***1318. "JAMES CANTER" AS PLAYED BY TIM MCGRAW BLACK COAT FROM *COUNTRY STRONG*.** (Screen Gems, 2010) Dolce & Gabbana black wool three-button overcoat worn by "James Canter" as played by Tim McGraw in *Country Stong*. Includes the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$300 – $500**



***1319. "ALI" AS PLAYED BY CHRISTINA AGUILERA COSTUME FROM *BURLESQUE*.** (Screen Gems, 2010) Black tank top, faded black lightweight denim pants, gold hoop earrings and crystal "A" pendant on gold and rhinestone chain worn by "Ali" as played by Christina Aguilera in the Hollywood Hotel and Jack's apartment in *Burlesque*. Includes the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$400 – $600**





***1320. PAIR OF "EVELYN SALT" STUNT COSTUMES FROM *SALT*.** (Columbia, 2010) Pair of stunt costumes for the character "Evelyn Salt" including tan cashmere coat size 44, size 30W Levi's Capital E jeans, pair of pearl clip-on earrings, brown Jenny B. low zip-up boots, brown knit beanie, bloody white tank top, bloody grey neoprene vest, bloody white long-sleeve shirt, green military pants, black belt, black socks and black lace-up Bates shoes. Include the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$400 – $600**



***1321. "EVELYN SALT" AS PLAYED BY ANGELINA JOLIE FIRE EXTINGUISHERS AND TABLE LEGS FOR IMPROVISED MISSILE LAUNCHER FROM *SALT*.** (Columbia, 2010) Pair of fire extinguishers, one a rubber stunt, with a pair of hollow aluminum table legs used by "Evelyn Salt" as played by Angelina Jolie as an improvised missile launcher. Extinguishers measure 16 ½ in. tall, table legs measure 34 in. tall. Includes Sony/Columbia Pictures COA. **$300 – $500**



***1322. "KATHERINE" AS PLAYED BY JENNIFER ANISTON COSTUMES FROM *JUST GO WITH IT*.** (Columbia Pictures, 2011) White lab coat embroidered "Daniel MacCabee Cosmetic Surgery" on the left breast pocket with "Katharine Murphy Office Manager" engraved plastic name tag and white diamond-weave robe with belt tie worn at the spa by "Katherine" as played by Jennifer Aniston in *Just Go With It*. Include the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$600 – $800**



***1323. "KATHERINE" AS PLAYED BY JENNIFER ANISTON ISLAND COSTUME FROM *JUST GO WITH IT*.** (Columbia Pictures, 2011) Faux coconut shell bra, straw hula skirt with shells and wood bead accents and shell anklet on black string worn by Jennifer Aniston as "Katherine" in *Just Go With It*. Includes Sony/Columbia Pictures COA. **$600 – $800**





***1324. "Danny" as played by Adam Sandler costume from *Just Go With It*.** (Columbia Pictures, 2011) White lab coat embroidered "Daniel MacCabee Cosmetic Surgery" on the left breast pocket, blue scrubs (shirt and pants), plastic nametag, and size XL purple NYU t-shirt worn by "Danny" as played by Adam Sandler in *Just Go With It*. Includes the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$400 – $600**





***1325. "Palmer" as played by Brooklyn Decker costume from *Just Go With It*.** (Columbia Pictures, 2011) Yellow string bikini with gold metal tabs and gold chain at chest and hips and the hero waterfall version of orange Ralph Lauren string bikini top with gold belly chain worn by "Palmer" as played by Brooklyn Decker in *Just Go With It*. Includes the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$600 – $800**





***1326. "Palmer" as played by Brooklyn Decker costume from *Just Go With It*.** (Columbia Pictures, 2011) Dolce & Gabbana multi-color floral chiffon strapless minidress w/ tan grosgrain ribbon belt, gold sand dollar earrings and pair of shell Leis worn by "Palmer" as played by Brooklyn Decker at the Grand Wailea Luau in *Just Go With It*. Includes the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$300 – $500**

***1327. "Benjamin Chudnofsky" as played by Christoph Waltz hero costume from *The Green Hornet*.** (Columbia, 2011) Hero two-piece wine colored silk shiny suit and black Dolce & Gabbana long sleeve shirt worn by "Benjamin Chudnofsky" as played by Christoph Waltz in *The Green Hornet*. Includes the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$400 – $600**







***1328. "Britt Reid" as played by Seth Rogen costume from *The Green Hornet*.** (Columbia, 2011) White two-piece Etro suit. Tom Ford black/white check shirt and black and white patterned Pierre Hardy sneakers worn in the hotel party sequence by "Britt Reid" as played by Seth Rogen in *The Green Hornet*. Includes the original handwritten costumer's tags. Includes a Sony/Columbia Pictures COA. **$600 – $800**



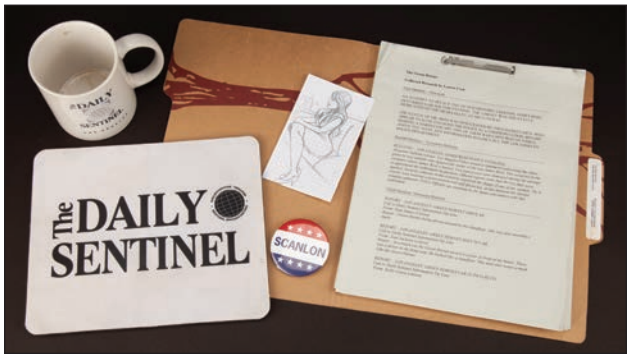
***1329. "Britt Reid" as played by Seth Rogen trench coat from *The Green Hornet*.** (Columbia, 2011) Hero tan trench coat with trademark Green Hornet polka dot lining worn in the theft of the statue head sequence by "Britt Reid" as played by Seth Rogen in *The Green Hornet*. Includes the original handwritten costumer's tags. Includes a Sony/Columbia Pictures COA. **$600 – $800**



***1330. "YOUNG BRITT REID" BACKPACK WITH "JAMES REID" WATCH AND EYEGLASSES FROM *THE GREEN HORNET*.** (Columbia, 2011) Maroon "Thornhill Academy" backpack worn by "Young Britt Reid" as played by Joshua Erenberg to his father's office and "James Reid" as played by Tom Wilkinson Hamilton watch and eyeglasses from *The Green Hornet*. Includes Sony/Columbia Pictures COA. **$300 – $500**



***1331. "BRITT REID" AS PLAYED BY SETH ROGEN BUSINESS CARD FOR "GREEN HORNET" AND STUNT RUBBER SUSHI FLASH DRIVE FROM *THE GREEN HORNET*.** (Columbia, 2011) Green Hornet business card and prop stunt rubber USB flash drive shaped like salmon sushi from *The Green Hornet*. **$200 – $300**



***1332. RESEARCH REPORT, DAILY SENTINEL MOUSE PAD, COFFEE MUG AND OTHER ITEMS FROM *THE GREEN HORNET*.** (Columbia, 2011) Research report on the Green Hornet by "Lenore Case" as played by Cameron Diaz and prepared by her for "Britt Reid" as played by Seth Rogen, "Daily Sentinel" coffee mug and mouse pad, David Harbour "Scanlon" campaign button and pencil sketch done by "Kato" as played by Jay Chou. A wonderful collection of props from the film. Includes Sony/Columbia Pictures COA. **$200 – $300**



***1333. "BENJAMIN CHUDNOFSKY" AS PLAYED BY CHRISTOPH WALTZ MOTOROLA CELL PHONE AND GAS MASK WORN IN FINAL BATTLE AGAINST GREEN HORNET.** (Columbia, 2011) Trademark red and black Motorola i465 cell phone with leather belt carrier, wall charger and battery and red and black gas mask worn by "Benjamin Chudnofsky" as played by Christoph Waltz in *The Green Hornet*. Includes Sony/Columbia Pictures COA. **$200 – $300**



***1334. "BRITT REID" AS PLAYED BY SETH ROGEN CAPPUCCINO CUPS WITH SAUCERS, BAMBOO TRAY, SUGAR BOWL, SPOON AND VASE FROM *THE GREEN HORNET*.** (Columbia, 2011) Pair of porcelain gold-trimmed cappuccino cups and saucers, gold spoon, bamboo tray, silver sugar bowl and small silver flower vase served to "Britt Reid" by "Kato" in *The Green Hornet*. Includes Sony/Columbia Pictures COA. **$200 – $300**



***1335. FIVE DAILY SENTINEL PROP NEWSPAPERS FROM *THE GREEN HORNET*.** (Columbia, 2011) Five prop newspapers, two with the headline "Green Hornet to Blame" with photo of dead men in dumpster (one is one-sided, other is two-sided) and three with headline "Who is the Green Hornet?" Includes Sony/Columbia Pictures COA. **$300 – $500**



***1336. "Kato" as played by Jay Chou briefcase and motorcycle keys on Harley Davidson key fob from *The Green Hornet*.** (Columbia, 2011) "Kato's" black leather briefcase and set of keys on a Harley Davidson key fob from *The Green Hornet*. Includes Sony/Columbia Pictures COA. **$300 – $500**



***1339. Pair of Black Beauty rockets *The Green Hornet*.** (Columbia, 2011) Pair of rockets from Black Beauty, one vacuformed plastic lightweight firing version which is missing the fold-out wings, the other featuring the wings. Both are hand-painted and detailed with green nose cones, black bodies and tan thrusters. Measure 21 ½ in. long. Includes Sony/Columbia Pictures COA. **$300 – $500**



***1337. "Britt Reid" as played by Seth Rogen HORNET license plate from *The Green Hornet*.** (Columbia, 2011) HORNET license plate that adorned Black Beauty in *The Green Hornet*. Constructed of vacu-formed plastic painted black with green lettering. Exhibits some scuffing from production use. Includes Sony/Columbia Pictures COA. **$400 – $600**



***1340. "Kato" as played by Jay Chou stunt throwing knife and stunt plumbers wrench from *The Green Hornet*.** (Columbia, 2011) Stunt hard rubber throwing knife with Green Hornet logo and stabilizer fins on the handle. Includes a stunt hard rubber plumbers wrench realistically painted and detailed to resemble a real metal wrench used against the criminals by "Kato" in *The Green Hornet*. Includes Sony/Columbia Pictures COA. **$300 – $500**



***1338. "Kato" as played by Jay Chou rubber nunchucks from *The Green Hornet*.** (Columbia, 2011) Stunt rubber nunchucks with metal chain painted in trademark black with green detailing wielded by "Kato" in *The Green Hornet*. Includes Sony/Columbia Pictures COA. **$400 – $600**



***1341. "Britt Reid" as played by Seth Rogen sunglasses from *The Green Hornet*.** (Columbia, 2011) Fiction by L.A. Eyeworks wayfarer-style sunglasses worn by "Britt Reid" and featuring additional discrete strip of dark plastic mounted to the back of the lenses to make extra dark on screen. Includes brightly colored case. Includes Sony/Columbia Pictures COA. **$300 – $500**







***1342. "BRITT REID" AS PLAYED BY SETH ROGEN SIGNATURE "GREEN HORNET" COSTUME FROM *THE GREEN HORNET*.** (Columbia, 2011) Signature "Green Hornet" costume includes dark green wool overcoat with trademark polka dot lining, three-piece dark green check pattern suit, white Anto shirt, Green Hornet tie, black gloves, fedora, vacuformed hard mask. Includes Sony/Columbia Pictures COA. **$2,000 – $3,000**



***1343. SIGNATURE "KATO" AS PLAYED BY JAY CHOU COSTUME FROM *THE GREEN HORNET*.** (Columbia, 2011) Two-piece trademark "Kato" chauffeur suit of dark grey/black herringbone wool with mandarin collar jacket, foam latex mask, black Anto shirt with white mandarin collar and cuffs bearing the sewn-in in label "J C," and chauffeur cap (worn by "Kato" stuntman). Jacket exhibts light makeup smudges on the front at at the collar. Includes the original handwritten costumer's tags. Includes Sony/Columbia Pictures COA. **$1,000 – $1,500**



***1344. "KATO" A PLAYED BY JAY CHOU SET OF THREE MARTIAL ARTS TROPHIES FROM *THE GREEN HORNET*.** (Columbia, 2011) Three prop martial arts trophies awarded to "Kato" including "Gold Medal Sparring KATO" on black stand with gold fighter and gold plaque; "Kato Tournament Champion" on black stand with gold fighter and blue plaque measuring 5 in. tall; "Kato" on wood stand with gold fighter and black plaque measuring 17 in. tall. Includes Sony/Columbia Pictures COA. **$200 – $300**





***1345. "BRITT REID" AS PLAYED BY SETH ROGEN LETTERMAN JACKET AND MOTORCYCLE JACKET FROM *THE GREEN HORNET*.** (Columbia, 2011) Vintage letterman jacket with vinyl sleeves and white button snap closure together with a Kelly green motorcycle jacket by Michael Koban for North Coast Leather worn by Seth Rogen as "Britt Reid" in *The Green Hornet*. Includes the original handwritten costumer's tag. Includes Sony/Columbia Pictures COA. **$300 – $500**



***1346. COLLECTION OF PROPS FROM *JUST GO WITH IT*.** (Columbia Pictures, 2011) Collection of props includes: "Daniel MacCabbee" (Adam Sandler) cosmetic surgery brochure, "Katherine Herlihy" (Jennifer Aniston) and "Daniel MacCabee" business cards; two awards, two Oceano's menus, "Talking Points" board game, metal clipboard with illustrations;,pair of "Daniel MacCabee" wedding programs and yarmulke, Coffee mug "Daniel Maccabee Cosmetic Surgery," set of J.D. McFunnigan's prop menus and a rubber coconut used in contest by "Devlin" as played by Nicole Kidman. Includes Sony/Columbia Pictures COA. **$200 – $300**





***1347. "Sara Matthews" as played by Minka Kelly costume from *The Roommate*.** (Screen Gems, 2011) Navy blue and grey striped tank top, grey flared jeans and white bib "R" graphic apron worn by "Sara Matthews" as played by Minka Kelly in *The Roommate*. With original costumer's tag. Includes Sony/Columbia Pictures COA. **$300 – $500**



***1348. "Rebecca" as played by Leighton Meester costume from *The Roommate*.** (Screen Gems 2011) Studio distressed bloody white cotton ribbed tank w/ buttons on back and denim shorts w/ cuffs. Worn by "Rebecca" as played by Leighton Meester when she beats and cuts herself to fake an attack in *The Roommate*. Includes the original handwritten costumer's tag. Includes Sony/Columbia Pictures COA. **$300 – $500**



***1349. "Lisa" as played by Reese Witherspoon costume from *How Do You Know*.** (Columbia, 2010) Pale blue sweatshirt and white shorts worn by "Lisa" as played by Reese Witherspoon in *How Do You Know*. With original costumer's tag. Includes Sony/Columbia Pictures COA. Includes Sony/Columbia Pictures COA. **$300 – $500**



1350. Screen-used Ghost Face painting from *Scream 4*. (Dimension, 2011) Original acrylic painting on canvas by Nicolas Caesar titled, "27," of the masked killer in creature form and featured in the film's barn stab-a-thon sequence. Measures 16 in. x 20 in. **$600 – $800**













1351. Collection of props from Wes Craven's *Scream 4*. (Dimension, 2011) Collection of props includes a masked killer large styrofoam mask, black cloak and bloody knife seen in the halls of the high school, Little Miss Page doll and shadowbox display, and scary doll heads on mounted on rusty bent wire seen in Hayden's room. **$600 – $800**

TIM BURTON

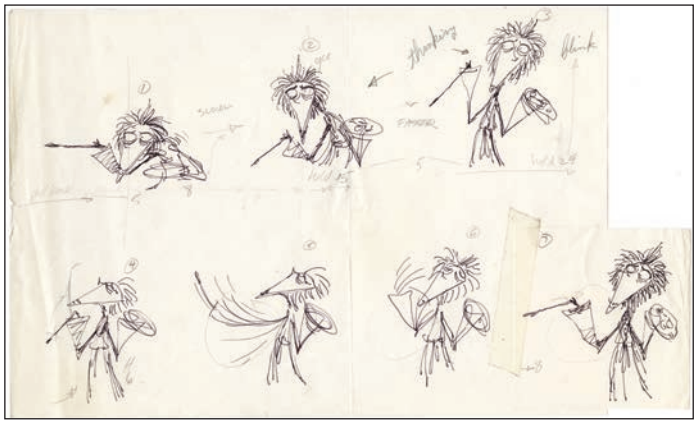
From the vivid imagination of writer, director, producer and illustrator Tim Burton, the following 99 lots (1352-1450) represent his groundbreaking vision from his first short film, *Vincent*, through the critically acclaimed films *The Nightmare Before Christmas*, *James and the Giant Peach* and *Corpse Bride*.



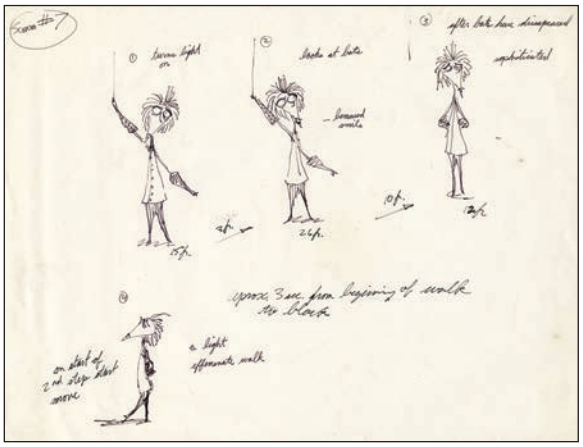
1352. ORIGINAL TIM BURTON HAND-DRAWN INK STUDIES FOR *VINCENT*. (Walt Disney, 1982) Original hand-drawn ink studies by Tim Burton for *Vincent*, his first short. *Vincent* is a six-minute stop-motion film based on an original poem written by the filmmaker and depicting a young boy who fantasizes that he is Vincent Prince, with Price providing the narration. Accomplished in ink on a 9 ½ in. x 9 ½ in. leaf of illustration paper with production notations in ink in the margins. **$1,500 – $2,000**



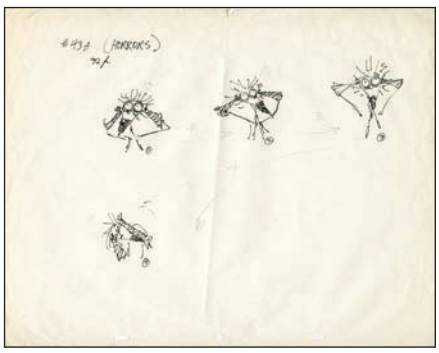
1355. ORIGINAL TIM BURTON HAND-DRAWN INK STUDIES FOR *VINCENT*. (Walt Disney, 1982) Original hand-drawn ink studies by Tim Burton for *Vincent*, his first short. *Vincent* is a six-minute stop-motion film based on an original poem written by the filmmaker and depicting a young boy who fantasizes that he is Vincent Prince, with Price providing the narration. Accomplished in ink on an 8 ¼ in. x 11 in. leaf of illustration paper with production notation, *"Scenes #32, 33, 29A"* along the top margin. **$1,500 – $2,000**

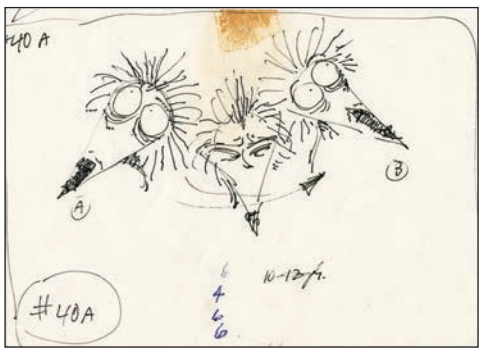


1353. ORIGINAL TIM BURTON HAND-DRAWN INK SKETCHES FOR *VINCENT*. (Walt Disney, 1982) Original hand-drawn ink sketches by Tim Burton for *Vincent*, his first short. *Vincent* is a six-minute stop-motion film based on an original poem written by the filmmaker and depicting a young boy who fantasizes that he is Vincent Prince, with Price providing the narration. Featuring Vincent painting, the sketches are accomplished in ink on an 9 ½ in. x 13 ¾ in. leaf of illustration paper with a 4 in. x 4 in. sketch taped to the right margin. Production notations, *"slow… faster…thinking…blink,"* in pencil in the margins. Traces of handling. **$2,000 – $3,000**



1356. ORIGINAL TIM BURTON HAND-DRAWN INK SKETCHES FOR *VINCENT*. (Walt Disney, 1982) Original hand-drawn ink sketches by Tim Burton for *Vincent*, his first short. Vincent is a six-minute stop-motion film based on an original poem written by the filmmaker and depicting a young boy who fantasizes that he is Vincent Prince, with Price providing the narration. Accomplished in ink on an 10 ¾ in. x 14 ¼ in. leaf of illustration paper. Production notations, *"turns light on, looks at bate* [sic]*, bemused smile,"* in ink in the margins. **$2,000 – $3,000**





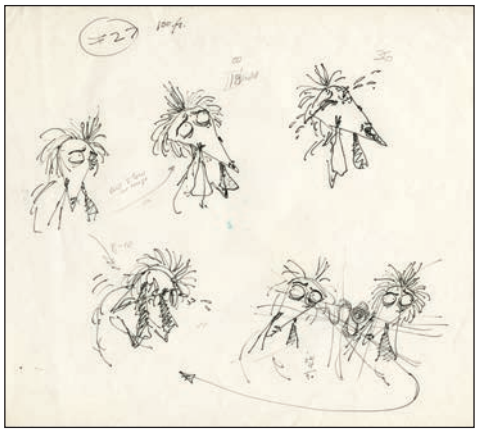




1354. ORIGINAL TIM BURTON HAND-DRAWN SKETCHES FOR *VINCENT*. (Walt Disney, 1982) Four (4) original hand-drawn sketches by Tim Burton for *Vincent*, his first short. *Vincent* is a six-minute stop-motion film based on an original poem written by the filmmaker and depicting a young boy who fantasizes that he is Vincent Prince, with Price providing the narration. Accomplished in ink on various size leaves of illustration paper measuring from 5 ¼ in. x 7 ½ in. to 12 ½ in. x 15 ½ in. with production notations in the margins. Some with tape remnants and handling wear. **$2,000 – $3,000**



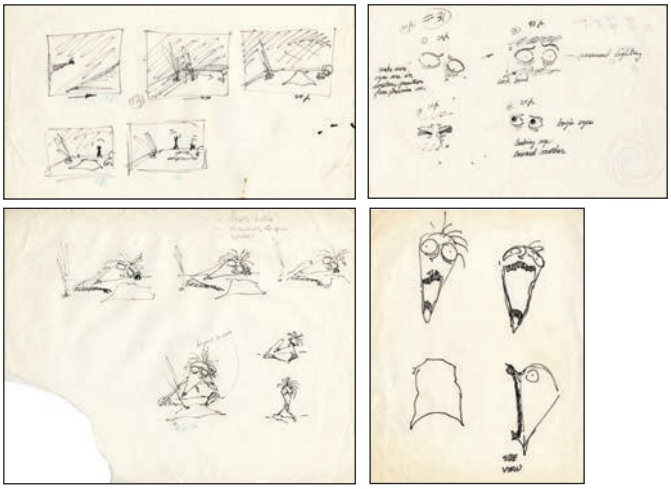
1357. Original Tim Burton hand-drawn ink storyboard for *Vincent*. (Walt Disney, 1982) Original hand-drawn ink storyboards by Tim Burton for *Vincent*, his first short. *Vincent* is a six-minute stop-motion film based on an original poem written by the filmmaker and depicting a young boy who fantasizes that he is Vincent Prince, with Price providing the narration. Featuring Vincent seated in a chair, the sketches are accomplished in ink on an 11 in. x 14 in. leaf of illustration paper. Production notations in the margins. **$2,000 – $3,000**



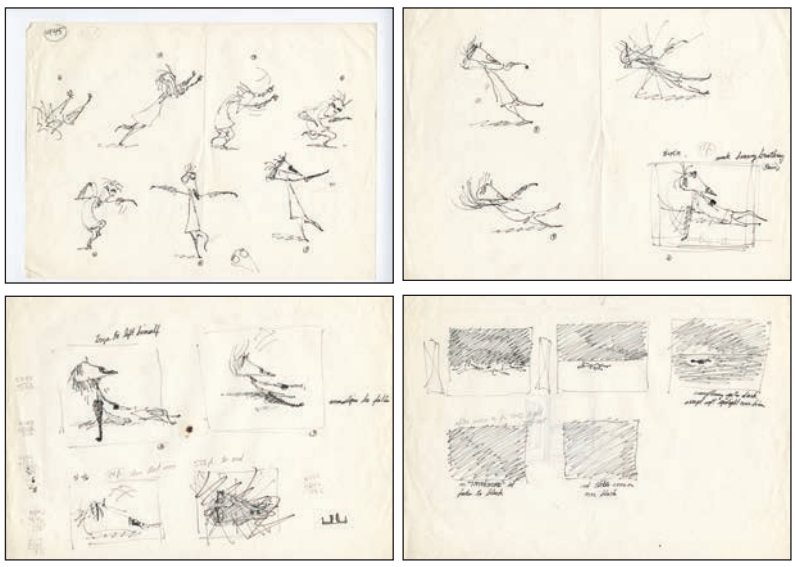
1358. Original Tim Burton hand-drawn ink sketches for *Vincent*. (Walt Disney, 1982) Original hand-drawn ink sketches by Tim Burton for *Vincent*, his first short. *Vincent* is a six-minute stop-motion film based on an original poem written by the filmmaker and depicting a young boy who fantasizes that he is Vincent Prince, with Price providing the narration. Accomplished in ink on an 11 ¾ in. x 13 ¾ in. leaf of illustration paper. **$1,500 – $2,000**



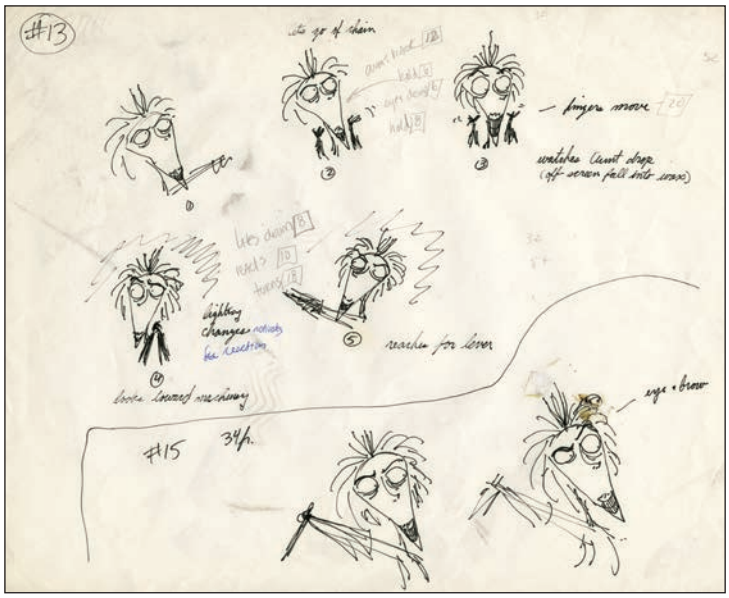
1359. Original Tim Burton hand-drawn ink sketches for *Vincent*. (Walt Disney, 1982) Pair of original hand-drawn ink sketches by Tim Burton for *Vincent*, his first short. *Vincent* is a six-minute stop-motion film based on an original poem written by the filmmaker and depicting a young boy who fantasizes that he is Vincent Prince, with Price providing the narration. Featuring various action sequences for a black cat, the sketches are accomplished in ink on approx. 11 ½ in. x 12 in. leaves of illustration paper. Production notations in the margins. Exhibit slight handling. **$1,500 – $2,000**



1360. Original Tim Burton hand-drawn sketches and storyboards for *Vincent*. (Walt Disney, 1982) Four (4) original hand-drawn sketches and storyboards by Tim Burton for *Vincent*, his first short. *Vincent* is a six-minute stop-motion film based on an original poem written by the filmmaker and depicting a young boy who fantasizes that he is Vincent Prince, with Price providing the narration. Accomplished in ink on various size leaves of illustration paper measuring from 5 ½ in. x 7 in. to 12 ½ in. x 15 ½ in. with production notations in the margins. Some handling wear. **$2,000 – $3,000**



1361. Four original Tim Burton hand-drawn storyboards for *Vincent*. (Walt Disney, 1982) Four (4) original hand-drawn storyboards by Tim Burton for *Vincent*, his first short. *Vincent* is a six-minute stop-motion film based on an original poem written by the filmmaker and depicting a young boy who fantasizes that he is Vincent Prince, with Price providing the narration. Accomplished in ink on 10 ½ in. x 15 ½ in. leaves of illustration paper with production notations in pencil in the margins. Traces of handling; otherwise, Fine. **$3,000 – $4,000**



1362. ORIGINAL TIM BURTON HAND-DRAWN INK SKETCHES FOR *VINCENT*. (Walt Disney, 1982) Original hand-drawn ink sketches by Tim Burton for *Vincent*, his first short. *Vincent* is a six-minute stop-motion film based on an original poem written by the filmmaker and depicting a young boy who fantasizes that he is Vincent Prince, with Price providing the narration. Accomplished in ink on an 11 ¾ in. x 15 in. leaf of illustration paper. Production notations in the margins. With tape residue remnants at lower right and handling. **$2,000 – $3,000**



1363. DR. FINKLESTEIN CONCEPT ARTWORK FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept artwork featuring Dr. Finkelstein accomplished in pastel on a leaf of illustration board measuring 6 in. x 6 ½ in. **$1,000 – $2,000**



1364. CHRISTMAS TOWN KIDS CONCEPT ARTWORK FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept artwork featuring kids fleeing bats flying out of a Christmas tree accomplished in pastel on a leaf of illustration board measuring 5 ½ in. x 11 in. **$1,000 – $2,000**



1365. COLLECTION OF 12 COLOR STORYBOARDS FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) A phenomenal collection of detailed color storyboards featuring numerous key scenes from *The Nightmare Before Christmas*, including Jack Skellington attempting to make a paper snowflake, Jack and Sally dancing on the cemetery hill, Jack's fitting for his "Santa Jack" costume and many others. Accomplished in pencil, ink, crayon, marker and animator's gouache on 6 in. x 8 in. leaves of illustration paper. Archivally framed and matted in a custom display measuring 24 in. x 40 in. Directory Henry Selick's signature is visible on the verso of nearly all the sketches. **$8,000 – $12,000**



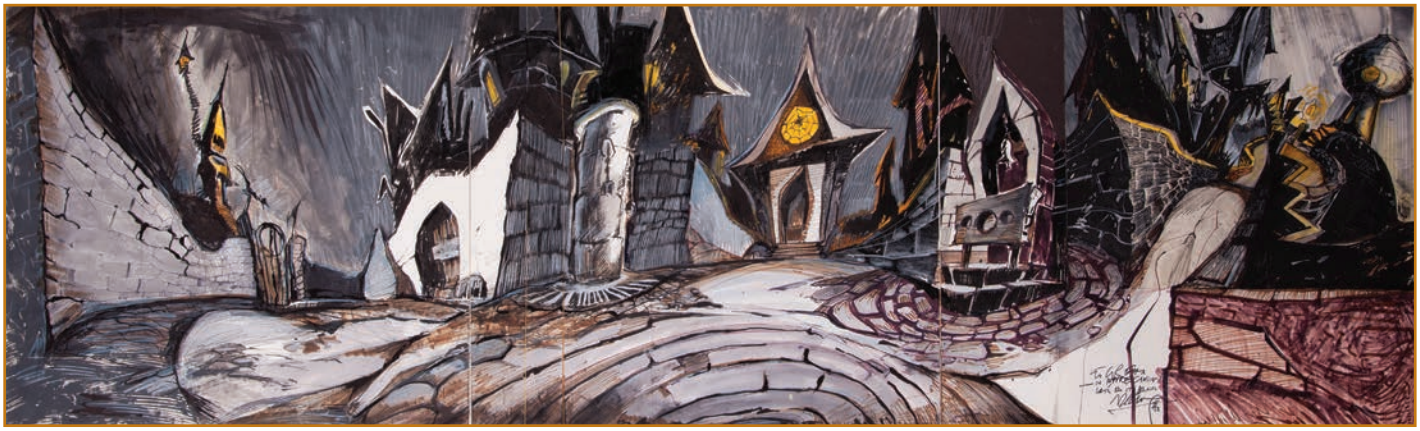
1366. Jack Skellington concept artwork from *The Nightmare Before Christmas*. (Buena Vista, 1993) Original concept artwork featuring Jack Skellington hiding behind a ghostly figure accomplished in pastel on a leaf of illustration board measuring 4 in. x 12 in. **$1,000 – $2,000**



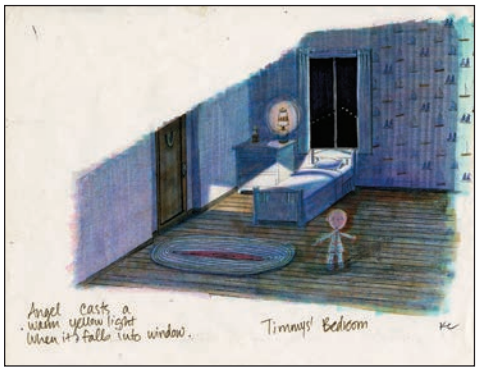
1367. Color study/key of twins by Kendal Cronkhite from *The Nightmare Before Christmas*. (Buena Vista, 1993) Color study/key of the twins featuring an interior design, pajama patterns and attached fabric swatch by assistant art director, Kendal Cronkhite. Accomplished in ink and animator's gouache on a 5 ¼ in. x 8 in. leaf of illustration paper and tipped to a slightly larger leaf. Signed *"KC"* at the lower right corner by Cronkhite with the production notation, *"Asian Twins – Color."* **$800 – $1,000**



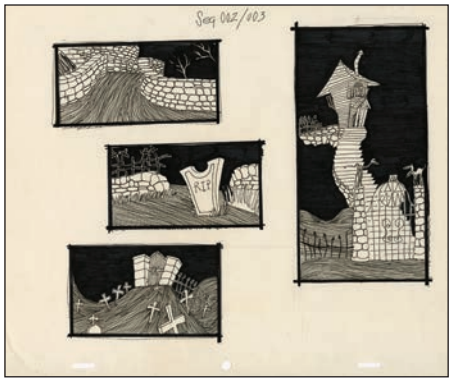
1368. Santa concept artwork from *The Nightmare Before Christmas*. (Buena Vista, 1993) Original concept artwork featuring Santa accomplished in ink and watercolor on a leaf of illustration board measuring 6 in. x 9 ½ in. **$1,000 – $2,000**



1369. Original Deane Taylor Halloween Town concept artwork from *The Nightmare Before Christmas*. (Buena Vista, 1993) Incredible conceptual design artwork by Art Director Deane Taylor for Halloween Town featuring the distinctive elements of the set design including Jack Skellington's house, Dr. Finklestein's laboratory, the trademark cobblestone streets, etc. Accomplished in pen and ink, felt pen, gouache and tempera on various sized leaves of illustration paper, some trimmed to architectural shapes, and affixed to three separate 19 in. wide x 16 ½ in. tall foamcore panels (overall dimensions 16 ½ in. x 57 in.). Deane Taylor gifted the artwork to set designer/dressing supervisor Gregg Olsson and has inscribed at the lower right in black ink, *"To Greg, In appreciation, Le't do it again, Deane, '93."* With LOA signed by Olsson. **$10,000 – $12,000**



1370. COLOR STUDY/KEY OF TIMMY'S BEDROOM BY KENDAL CRONKHITE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Color study/key of the Timmy's bedroom in Christmas Town by assistant art director, Kendal Cronkhite. Accomplished in ink and animator's gouache on an 8 ½ in. x 11 in. leaf of illustration paper. Signed *"KC"* at the lower right corner by Cronkhite with the production notations, *"Angel casts a warm yellow light when it falls into window.* **$800 – $1,200**



1371. ORIGINAL PRODUCTION CONCEPT ARTWORK OF HALLOWEEN TOWN FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Beautiful inked designs for a Halloween Town street, headstone, cemetery gate and Jack Skellington's house from *The Nightmare Before Christmas*. Accomplished pen and ink on a 10 in. x 12 in. leaf of animation paper with the handwritten production notation *"Seq 002/003"* at the upper margin. **$800 – $1,200**



1372. DR. FINKLESTEIN AND IGOR EARLY CONCEPT ART FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Early character design artwork for Dr. Finklestein and Igor accomplished in ink and animator's gouache on a 7 ¾ in. x 11 in. illustration board. Fantastic original character design from this beloved film. **$2,000 – $3,000**



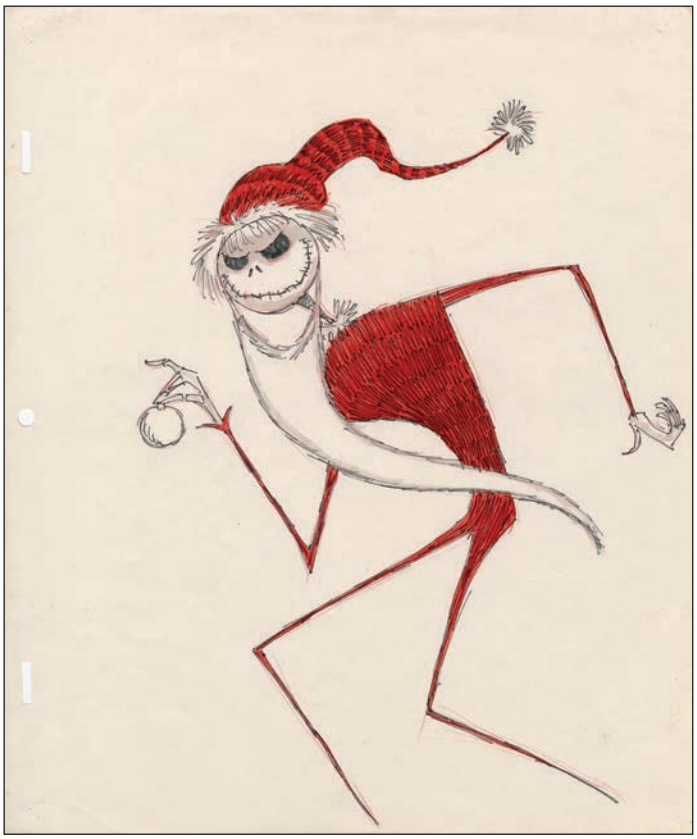
1373. JACK SKELLINGTON AND ZERO CONCEPT ARTWORK FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Early character design artwork featuring Jack Skellington and Zero in nightwear. Accomplished in ink and marker on a 7 ¼ in. x 9 ¾ in. leaf of illustration board. **$3,000 – $5,000**



1374. ORIGINAL PRODUCTION COLOR STUDIES FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Three (3) original color studies for Dr. Finkelstein, the Mayor and two boys from Christmas Town. Christmas Town boys are accomplished in ink and marker on 8 ½ in. x 9 ½ in. illustration board, Dr. Finklestein and Mayor are production Xeroxes embellished by hand in marker on 8 ½ in. x 11 in. illustration paper. **$800 – $1,200**



1375. ORIGINAL CONCEPT ARTWORK OF SALLY FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista 1993) Beautiful original color concept artwork featuring Sally in front of a cauldron. Accomplished in pastel on a 7 ½ in. x 10 in. leaf of illustration board. A wonderful piece of original production art perfect for display. **$1,000 – $1,500**



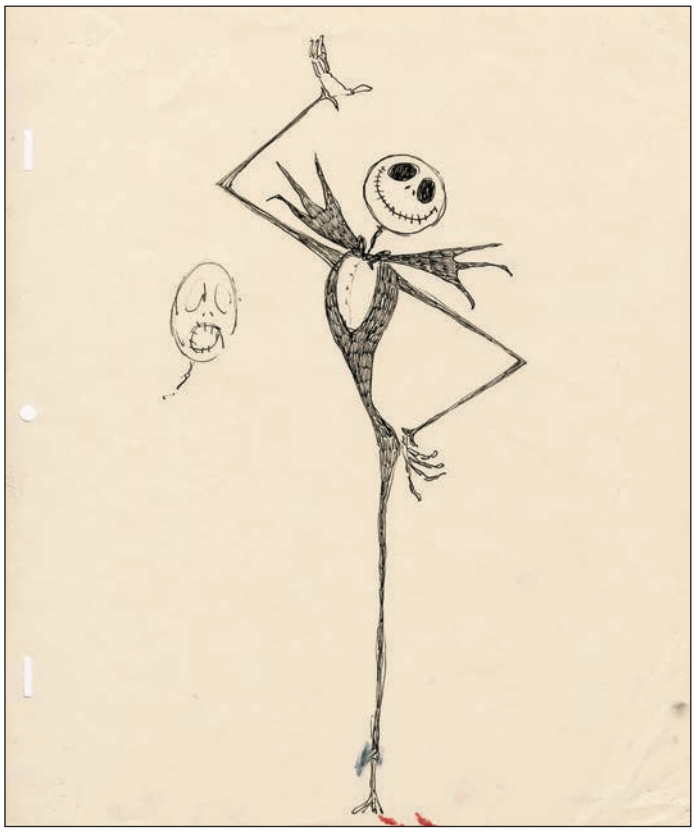
1376. Original Tim Burton artwork for Jack Skellington as "Santa Jack" from *The Nightmare Before Christmas*. (Buena Vista, 1993) Original sketch of Jack Skellington as "Santa Jack" hand-drawn by Tim Burton. Accomplished in ink, marker and gouache on a 10 ½ in. x 12 ½ in. leaf of animation paper, image size measures approx. 8 ½ in. x 10 ¾ in.. A wonderful piece of original artwork and perfect for display. **$6,000 – $8,000**



1377. Original Tim Burton artwork for Santa from *The Nightmare Before Christmas*. (Buena Vista, 1993) Original sketch of Santa hand-drawn by Tim Burton. Accomplished in ink and marker on a 10 ½ in. x 12 ½ in. leaf of animation paper, image size measures approx. 7 in. x 8 ½ in.. A wonderful piece of original artwork and perfect for display. **$6,000 – $8,000**



1378. Original Tim Burton artwork for Zero from *The Nightmare Before Christmas*. (Buena Vista, 1993) Original sketch of Zero hand-drawn by Tim Burton. Accomplished in ink, colored pencil and gouache on a 10 ½ in. x 12 ½ in. leaf of animation paper. Original hand-drawn Tim Burton artwork is rare and sought-after by collectors. A wonderful piece of original artwork and perfect for display. **$4,000 – $6,000**



1379. Original Tim Burton artwork for Jack Skellington from *The Nightmare Before Christmas*. (Buena Vista, 1993) Original sketch of Jack Skellington hand-drawn by Tim Burton. Accomplished in ink on a10 ½ in. x 12 ½ in. leaf of animation paper. Original hand-drawn Tim Burton artwork is rare and sought-after by collectors. A wonderful piece of original artwork and perfect for display. **$4,000 – $6,000**



1380. ORIGINAL TIM BURTON ARTWORK FOR LOCK, SHOCK AND BARREL FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original color concept artwork of Lock, Shock and Barrel from *The Nightmare Before Christmas* hand-drawn by Tim Burton. Accomplished in ink, colored pencil and animator's gouache on animation paper measuring 10 ½ in. x 12 ½ in. A charming piece of original artwork and perfect for display. **$4,000 – $6,000**



1382. ORIGINAL COLOR CONCEPT STORYBOARDS FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Three (3) color concept storyboards featuring Jack Skellington, Sally, Oogie Boogie and Mayor. Two accomplished in ink and acrylic on 4 in. x 4 ¾ in. illustration board; one featuring Mayor and Jack accomplished in pastel on 3 ¾ in. x 7 in. illustration board. **$600 – $800**



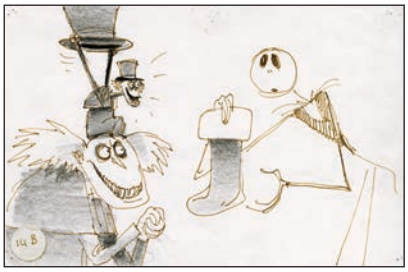


1383. PAIR OF STORYBOARD SKETCHES OF OOGIE BOOGIE AND OOGIE AND SANTA FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Pair of preliminary storyboard sketches featuring Oogie Boogie and Santa accomplished in ink and marker on 5 ½ in. x 8 in. leaves of illustration paper. Each is signed by director Henry Selick on the verso. Pinholes at corners. **$400 – $600**





1381. PAIR OF ORIGINAL TIM BURTON SKETCHES FOR JACK SKELLINGTON AND OTHER FIGURES FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Pair of original sketches of Jack Skellington and other characters from *The Nightmare Before Christmas* hand-drawn by Tim Burton. Accomplished in ink on leaves of illustration paper measuring 5 ½ in. x 8 ¼ in. and 8 ½ in. x 11 in. **$800 – $1,200**





1384. PAIR OF PRELIMINARY STORYBOARD SKETCHES OF MAYOR AND JACK SKELLINGTON FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Pair of preliminary storyboard sketches featuring Jack Skellington and Mayor accomplished in ink and marker on 5 ½ in. x 8 in. leaves of illustration paper. Oogie Boogie sketch is signed by director Henry Selick on the verso. Pinholes at corners. **$400 – $600**



1385. Four preliminary storyboard sketches from *The Nightmare Before Christmas*. (Buena Vista, 1993) Four original preliminary storyboard sketches featuring Jack Skellington, Sally, Lock, Shock and Barrel. Accomplished in graphite, ink, one Sally sketch with background Xerox inlaid with original drawing, on 5 ½ in. x 8 in. leaves of illustration paper. **$400 – $600**



1386. Sally mending her detached limbs color concept artwork from *The Nightmare Before Christmas*. (Buena Vista, 1993) Fantastic color concept artwork featuring Sally reattaching her legs with thread. Accomplished in ink, marker and animator's gouache on a leaf of animation paper measuring approx. 8 ½ in. x 11 in. Archivally framed and matted, measuring 19 in. x 21 in., with a mat opening of 7 ½ in. x 10 in. **$1,500 – $2,000**



1388. Concept poster design artwork of Sally for *The Nightmare Before Christmas*. (Buena Vista, 1993) Concept artwork featuring a pair of dress designs for Sally: one a plain design, the other a patchwork of various patterns. Accomplished in ink on a 13 ½ in. x 17 in. leaf of illustration paper, Sally measures approx. 3 in. x 10 ½ in. Inscribed at the lower margin by the film's assistant art director, *"Rob, These preliminary sketches were used for the 'Teaser' ad campaing for 'Tim Burton's Nightmare Before Christmas." Hope you enjoy them…My best, Kelly Asbury. 7-19-93."* Exhibit some faint smudging in the margins and handling. **$1,500 – $2,000**



1389. Two benches from *The Nightmare Before Christmas*. (Buena Vista, 1993) Pair of benches constructed from wood and hand-painted in the trademark weathered black paint scheme of Halloweentown. One bench is from City Hall, one from the streets of Halloweentown. Measure 9 in. x 12 ½ in. and 15 in. x 9 ½ in. **$2,000 – $3,000**



1387. Jack Skellington "Santa Jack" with Zero and sleigh panoramic concept artwork from *The Nightmare Before Christmas*. (Buena Vista, 1993) A stunning large-format panoramic concept artwork featuring "Santa Jack," his reindeer and Zero lighting the way through the starry night and moonlit sky. Accomplished in pastel and tempera on a 12 ½ in. x 31 ½ in. illustration board. This large-format artwork highlights the incredible level of detail visible in Jack's features and the play of light on the reindeer's bones. Quite simply one of the most impressive pieces of art we've ever handled from this beloved film. Archivally framed and matted and perfect for display, measuring 22 in. x 42 in. **$6,000 – $8,000**



1390. SALLY PUPPET LEGS FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Puppet legs of foam latex painted pale blue with applied blue thread stitching at the kneecaps and calves. Exhibits some splits to allow removal of the armature. Measure 8 ½ in. long. **$400 – $600**



1392. RADAR DISH AND THREE SEARCHLIGHTS FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Visible in the sequence when "Santa" Jack Skellington flies over Christmastown this radar dish is intricately constructed of of resin and styrene components with exposed wiring and realistically painted to resemble weathered metal. Measures 9 ½ in. wide x 10 in tall. Includes three spotlights of different sizes for the forced perspective shot, constructed of resin and styrene. Two retain the electronics for illumination (untested). Measure 2 in. x 2 ½ in. up to 3 ½ in. x 5 in. Includes LOA from the model maker that built them for the film. **$3,000 – $5,000**



1391. UNIQUE LARGE-SCALE SALLY ARM FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Constructed as a one-off piece solely for the tight close-up shot of Sally holding the tree, this Sally arm is the largest scale (400%) ever produced for *The Nightmare Before Christmas.* Constructed of resin and featuring red-painted fingernails and trademark blue string stitching on the forearms, this impressive piece measures 10 ¾ in. long with exposed wire armature and attached screwdriver for use by the puppeteer. Exhibits slight wear and cracking at the pinky finger; otherwise, remarkable condition. **$1,500 – $2,000**



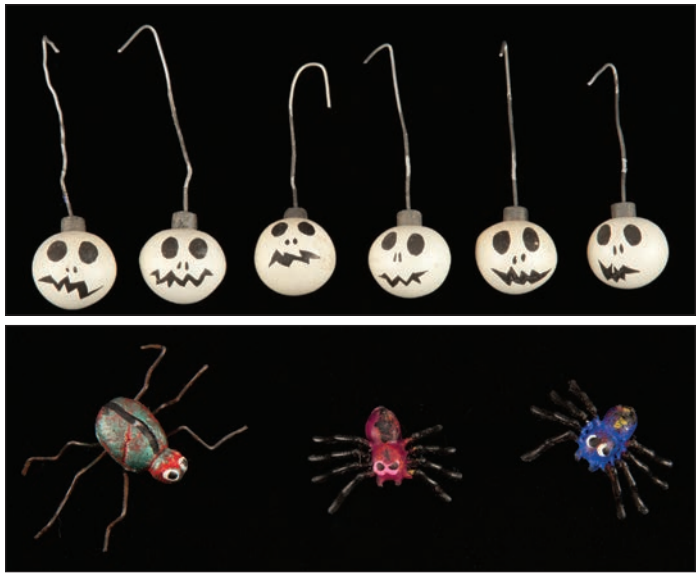
1393. BARREL PUPPET ELEMENTS FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Barrel puppet torso of foam latex with applied cloth shirt and skeleton bones. Measures 2 ½ in. tall x 4 ½ in wide at the arms. Slit at the back for armature removal. Includes an unpainted resin head and partially painted resin face mask. **$400 – $600**



1394. ***The Nightmare Before Christmas*** **four (4) piece ensemble of screen-used props, including Sally's comb, candy, scissors and snowflake.** (Buena Vista, 1993) Sally's comb used in the beginning sequence "This is Halloween" while combing her hair. The snowflake was used by Jack in the "What's This" scene in Christmastown. There is still some grey clay on the snowflake where Jack held it. The scissors are screen-used on the table during the "Making Christmas" scene, and also held by Sally when Sandy Claws comes out of the bag after being kidnapped. The candy is screen used and is missing the stick but you can still see the hole. Before it was framed on the back there is still white hairs from Sandy Claws' beard glued to it. Housed in a framed display with laser cut mat screen shots for each. Measures 19 in. x 35 in. **$1,500 – $2,500**



1395. Oogie Boogie lair skulls and bones from ***The Nightmare Before Christmas.*** (Buena Vista, 1993) Collection of spooky skulls seen in Oogie Boogie's lair including one of carved wood with animatable jaw (2 ½ in. tall), three hand-painted resin skulls measuring 1 ½ in. tall (one with green ribbon), pair of trimmed foamcore pieces with hand-painted skull designs and a group of four animal bones and feet of resin measuring approx. 3 in. long. **$1,500 – $2,500**



1397. Jack's Christmas ornaments from ***The Nightmare Before Christmas.*** (Buena Vista, 1993) Set of six (6) Jack Skellington Christmas tree ornaments, constructed of hand-painted resin with metal hooks. Though not seen on-screen, director Henry Selick like them so much he commissioned a group of them to be made. They measure 2 ¾ in. long. Include three (3) miniature spiders from Oogie Boogie's bug pile; two of rubber and one with animatable legs. **$1,000 – $1,500**

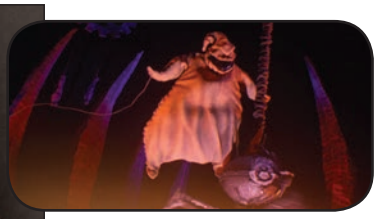
1396. No Lot.





1398. Bat puppet, Dr. Finkelstein mug, Lock, Shock and Barrel skull knife from ***The Nightmare Before Christmas.*** (Buena Vista, 1993) Bat puppet of foam latex seen hanging on the rack measuring 5 ½ in. wide, Dr. Finkelstein's mug of resin with straw measuring 1 in. tall and Lock, Shock and Barrel skull knife of resin measuring 4 ½ in. long. **$2,500 – $3,500**





1399. OOGIE BOOGIE MUMMY DRESSING FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) This eerie mummy figure is seen hanging from the eight ball in Oogie Boogie's lair. Constructed of studio soiled cloth which has been shrinkwrapped and bound with rope, it measures 18 in. long. **$1,500 – $2,000**



1401. RAT PUPPET WITH PARTY HAT FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Sinister rat puppet seen scurrying around the well in Halloweentown. Constructed of foam latex body with applied hair for fur, resin face, hat and feet, completely hand-painted and detailed. **$2,000 – $3,000**





1402. JACK SKELLINGTON "PUMPKIN KING" HERO TORCH FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) This hero torch is seen in the opening sequence of the film when we get our first glimpse at Jack in the form of the Pumpkin King. He uses this torch to light himself on fire and emerges as Jack Skellington. Constructed of resin, completely hand-painted and detailed, it retains the small hole in the head for the lights used in the sequence. It measures 6 ¼ in. long. **$2,000 – $3,000**



1400. TOMBSTONE FROM THE OPENING OF *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Tombstone of resin covered rigid polyfoam hand-painted and detailed to resemble weathered stone. Visible in the cemetery from the film's opening sequence. Measures 5 in. tall. **$1,000 – $1,500**





1403. SMALL BAT PUPPET FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Bat puppet of resin with small metal rod at the base for the animation sequence when it flies by the Mayor. Measures 2 ½ in. wide. **$600 – $800**



1404. Cockroach close up puppet from *The Nightmare Before Christmas*. (Buena Vista, 1993) Cockroach close-up puppet of hand-painted resin body with animatable metal antennae and legs measuring 3 ½ in. long x 2 in. tall. **$1,500 – $2,000**



1405. Finkelstein skull from *The Nightmare Before Christmas*. (Buena Vista, 1993) Resin skull held by Dr. Finkelstein hand-painted and detailed to resemble bone. Measures 2 in. tall x 1 ¾ in. wide. **$400 – $600**



1406. Jack's suitcase and faux glass bottles from *The Nightmare Before Christmas*. (Buena Vista, 1993) Jack Skellington's suitcase visible when he visits Dr. Finkelstein. Constructed of gel-filled latex with resin sides and handles. Measures 3 ¼ in. wide x 4 in. tall. Includes a pair of resin bottles measuring approx. 3 in. tall. **$2,500 – $3,500**



1407. Lock Shock and Barrel tools from *The Nightmare Before Christmas*. (Buena Vista, 1993) Hammer, jigsaw, screwdriver and wrench made of resin and hand-painted. Measure approx. 2 in. to 2 ½ in. long. **$1,000 – $1,500**



1408. Lock Shock and Barrel weapons from *The Nightmare Before Christmas*. (Buena Vista, 1993) Cleaver and wishbone slingshot of resin and hand-painted. Measure approx. 2 ¾ in. long. **$1,000 – $1,500**



1409. Lock's scorpion from *The Nightmare Before Christmas*. (Buena Vista, 1993) Lock's pet scorpion puppet constructed of hand-painted and detailed rubber over a wire armature. Measures 3 ½ in. long. **$2,000 – $3,000**



1410. OOGIE BOOGIE CLOSE-UP DIE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Very rare red die screen-used by Oogie while singing to Santa and from which a worm crawls out. Constructed of resin hand-painted and detailed with stylized skulls on each side. Measures ½ in. square. **$1,000 – $1,500**



1411. OOGIE BOOGIE BUG PILES FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Collection of bug piles from the memorable scene when Oogie loses his sack "skin" and collapses into a pile of animatable bugs. Foam latex with hand-applied bugs on wire armatures. Includes four (4) groups measuring from 2 ¾ in. long to 4 in. long. **$2,500 – $3,500**



1412. JACK-O-LANTERNS FROM THE OPENING SEQUENCE OF *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Pair of Jack-o-lanterns of hand-painted polyurethane visible in the opening sequence of the film Measure 1 ¼ in to 1 ¾ in. diameter. **$1,000 – $1,500**



1413. RAT PUPPETS USED AS HATS IN *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Pair of rat puppets from the "Making Christmas" sequence where they are made into hats. Constructed of foam latex with wire ears, tails and feet hand-painted and detailed. Measure 6 ½ in. long. **$3,000 – $5,000**



1414. SALLY'S CAULDRON FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Cauldron of resin, hand-painted and detailed to resemble metal, and visible in the sequence Sally makes her potion. Measures 3 in. tall x 3 ¾ in. diameter. **$2,000 – $3,000**



1415. DR. FINKELSTEIN'S PAD FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Small clipboard pad and pencil visible on Dr. Finkelstein's desk when he falls asleep at his desk. Constructed of resin and wood, hand-painted and detailed. Measure approx. 2 in. long. **$600 – $800**



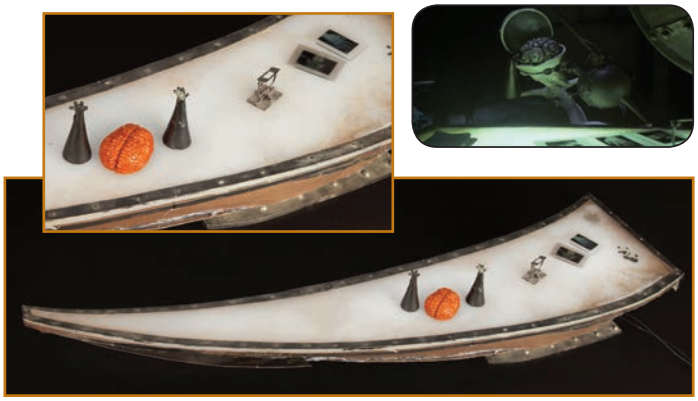
1416. Statue that holds Jack in the cemetery from *The Nightmare Before Christmas*. (Buena Vista, 1993) In one of the most memorable scenes in the film, "Santa" Jack's sleigh is shot down by anti-aircraft fire above Christmastown. He tumbles out of the sky and lands in the arms of this angel statue holding an open book. Constructed of resin, realistically hand-painted and detailed to resemble weathered stone. This impressive piece measures 14 ½ in. tall x 9 in. wide at the wings. The right wing is detached but can easily be reattached. The arms are removable since the sequence was shot twice, once in extreme close-up for detail. Exhibits minor wear at the wing tips but does not detract from the overall appearance of the piece. **$6,000 – $8,000**



1417. Sally's spice rack from *The Nightmare Before Christmas*. (Buena Vista, 1993) Sally's spice rack visible when she's making her potion. Constructed of a wood shelf with resin canisters, salt and pepper shakers. Completely hand-painted and detailed. Measures 6 in. long x 2 in. tall. **$2,000 – $3,000**



1418. Santa's chair from *The Nightmare Before Christmas*. (Buena Vista, 1993) Large overstuffed chair of wood with applied red cord trim, faux buttons and lace doilies on the arms and back. This is the only chair made for the production and purposely made to be very sturdy for attachment of the Santa puppet. 13 in. wide x 11 in. tall x 10 in. deep and with a 2 in. hole cut in the seat for attachment of the puppet. Some of the cord trim is slightly loose; otherwise, very good condition for this rare piece. **$6,000 – $8,000**



1419. DR. FINKELSTEIN'S SCREEN-USED TABLE WITH SCREEN-USED FINKELSTEIN ARMS AND CAST OF PROP BRAIN FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Dr. Finkelstein's screen-used distinctive long curved table with heavy metal base, Plexiglass tabletop with rivet fastener details around the edges. This impressive piece measures a full 35 in. long x 5 in. tall and retains the internal electronics for illumination when plugged in. Also includes a pair of screen-used Dr. Finkelstein arms measuring 2 ½ in. long, a cast of a prop brain, small metal viewing apparatus and prop X-ray slides. The table exhibits minor wear from production use but remains in remarkable condition. **$6,000 – $8,000**



1421. MAYOR'S SCREEN-USED HALLOWEEN PLANS FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) The Mayor's screen-used plans used when he unrolls them in front of Jack's house. Accomplished in ink and gouache on a piece of piece of animatable facric covered metal measuring 3 in. x 14 in. It features a Jack-o-lantern, black cat and bat with various diagrams and measurements. The only one created for the film. Housed in a 6 in. x 5 in. 2 in. box frame. **$4,000 – $6,000**



1420. SCREEN-USED IGOR PUPPET, REINDEER SCHEMATICS, SALLY'S SOUP BOWL AND HAND AND OTHER SCREEN-USED PROPS FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Screen-used hero Igor puppet of cast resin body with applied stiff paper bow and faux patches, foam latex gloves, legs and head over an adjustable aluminum and steel ball-and-socket armature. This impressive puppet is completely hand-painted and detailed to an impressive level. Includes screen-used reindeer schematic blueprints, Sally's soup bowl with Sally hand clutching spoon, resin skull, animatable insect puppet and bone treat box. An incredible collection of screen-used items on a Plexiglass base. **$20,000 – $30,000**





1422. Screen-used puppeteered Oogie Boogie skin from *The Nightmare Before Christmas*. (Buena Vista, 1993) This screen-used, puppeteered Oogie Boogie skin features an integral aluminum mesh armature and was used in the animation sequence when Oogie loses his skin to expose the colony of bugs. Completely hand-painted and detailed to an impressive level. Measures 22 in. x 13 in. Comes with COA from the animator who puppeteered this sequence in the film. **$30,000 – $50,000**



1423. SALLY'S SPOON AND FACE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Spoon with tiny holes drilled in it (2 in. long) and Sally puppet face of hand-painted resin with expression number "43" written in ink on the verso. Visible in the scene when she's making her potion. Face measures approx. 1 ¾ in. wide. **$2,000 – $3,000**



1424. SCREEN-USED DOOR FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Screen-used door with animated slats at the top and faux graffiti "Keep Out," resin bolts, completely hand-painted and detailed to an impressive level. Visible in the scene when Barrel crashes through it, it measures 14 in. tall x 6 ½ in. wide. **$4,000 – $6,000**



1425. SCREEN-USED STOCKADE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Screen-used stockade that was winterized for the end of the film when it snowed in Halloweentown. Constructed of resin, wood, foam and Sculpy it measures 20 ½ in. tall x 12 in. wide x 8 in. deep. It exhibits some cracking at the base; otherwise, in remarkable condition. **$5,000 – $7,000**





1426. CONTROL PANEL FOR REINDEERS WITH BROKEN DIALS FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Control panel of foamcore meticulously hand-painted and detailed with wood, resin and plastic components. Visible in the scene when Igor throws the switches in order to reanimate the reindeer. This impressively detailed piece measures 7 in. tall x 5 in. wide x approx. 1 ½ in. deep. **$2,500 – $3,500**



1427. Screen-used hero Grasshopper puppet with four replacement mouths from *James and the Giant Peach*. (Walt Disney, 1996) Hero screen-used Grasshopper puppet of foam latex with internal aluminum and steel ball-and-socket armature and small magnifying glass monocle. The head is resin, completely airbrushed and detailed with tiny wire "hairs." Includes four (4) replacement expression mouths. A few tiny crack to the foam latex; otherwise, remarkable condition. It measures 15 in. tall. Mounted on a custom Plexiglass base with descriptive plaque. **$20,000 – $30,000**



1428. Miss Spider sad face set in display from *James and the Giant Peach*. (Walt Disney, 1996) Set of 12 Miss Spider sad face expressions. The sad faces are much rarer since fewer were produced than the neutral and happy faces. Constructed of resin, completely hand-painted and detailed, with integral aluminum mounting plate on the verso for attachment to the puppet armature. Each is handwritten in ink with the expression sequence production number. **$2,000 – $3,000**



1429. Hero peach sundial from *James and the Giant Peach*. (Walt Disney, 1996) Hero peach sundial of cast resin hand-painted and detailed to resemble wrought metal. Measures 17 in. long x 14 ½ in. tall. **$1,000 – $1,500**



1430. Grasshopper matchbook chair and animated blanket from *James and the Giant Peach*. (Walt Disney, 1996) Grasshopper's matchbook chair constructed or resin and thin sheets of pliable lead. Measures 4 in. wide x 6 ½ in. deep x 5 ¾ in. tall. Includes an animatable blanket of fabric covering thin pliable lead measuring 6 ¼ in. x 9 in. **$1,000 – $1,500**

1433. No Lot.



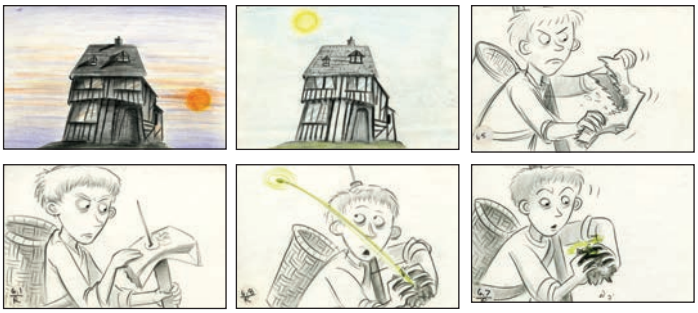
1431. Cannon, iceberg, and peach stem from *James and the Giant Peach*. (Walt Disney, 1996) Prop cannon, cannonballs, barrel and chest of cast resin with hand-painted details. Cannon measures 10 ½ in. x 4 in., other items approx. 2 in. In addition, an iceberg of vacuformed plastic with hand-airbrushed detailing, measuring 10 ½ in. tall, and peach stem of dense polyurethane with armature mount at the base. Measures 18 in. tall. **$2,000 – $3,000**



1434. Seagull background puppet from *James and the Giant Peach*. (Walt Disney, 1996) Seagull background puppet of a resin body with animatable metal strips for the wings, hand-painted and detailed. Small hole on the top of the head for attachment to the rod armature. **$800 – $1,200**



1432. Screen-used hero Centipede puppet on rack from *James and the Giant Peach*. (Walt Disney, 1996) Hero screen-used Centipede puppet from the underwater sequence when his back gets stretched out. The ship's frame and decking are original set pieces as are the ropes holding the puppet. Constructed of foam latex with internal aluminum and steel ball-and-socket armature. The cigar is hero and was added to round out the display since it is a trademark item used by the character throughout the film. A few tiny crack to the foam latex; otherwise, remarkable condition. Puppet measures 14 in. long and overall decking dimensions are 23 in. long x 11 in. wide x 11 in. tall. Mounted on a custom Plexiglass base with descriptive plaque. **$20,000 – $30,000**



1435. Original production storyboards from *James and the Giant Peach*. (Walt Disney, 1996) Collection of six (6) original production color storyboards accomplished in colored pencil on 5 ½ in. x 8 ½ in. leaves of illustration paper. Four feature James in a scene from the film. Some with pinholes at corners. **$600 – $800**

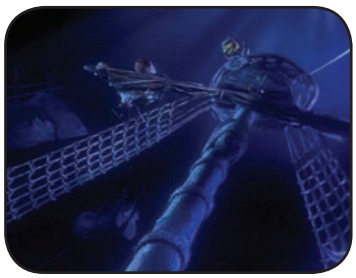


1436. Set of Ladybug mouths and screen-used head with hat from *James and the Giant Peach*. (Walt Disney, 1996) Set of 54 mouth expressions of cast resin airbrushed and detailed. Each is hand-written on the verso with a production number for a detailed expression sequence. Used for med./long shots. Each measures approx. 1 in. long and housed in a production-made foamcore box with notated compartments. Includes a resin Ladybug head and cloth covered hat mounted to a custom display base with polka dot base. Head measures approx. 3 in. wide. **$2,000 – $3,000**



1437. Miss Spider puppet head *James and the Giant Peach*. (Walt Disney, 1996) Miss Spider puppet head of cast resin with hole at the base for attachment to rod armature. Completely hand-painted and detailed to an impressive level. Measures 3 in. wide x 2 ¼ in. tall. **$600 – $800**





1438. Hero crow's nest from *James and the Giant Peach*. (Walt Disney, 1996) Hero crow's nest constructed of wood, cardboard, rope details, completely hand-painted to resemble sea-weathered planks. Sturdy metal pipe armature fitting at the base. Measures 56 in. tall x 19 in diameter. **$1,000 – $1,500**



1439. Rotoscope photos from effects sequences from *James and the Giant Peach*. (Walt Disney, 1996) Prior to the use of computers to get effects on screen Rotoscoping was used. Frames would be printed out from the raw film for artists to draw over frame by frame in order to put in an element like a snowflake or a way to remove rods holding up puppets. These elements would then be later put together in composites to put both the drawn animation and puppet animation together in one scene. Included are 18 matte 11 in. x 14 in. photos on pegged animation paper some with hand-drawn vellum overlays. **$300 – $500**



1440. Original concept artwork of Barkus Bittern, Victor Van Dort and Victoria Everglot from *Corpse Bride*. (Warner Bros., 2005) Stunning original color concept artwork featuring Barkus Bittern, Victor Van Dort, Victoria Everglot, corpse kid and other ghoulish characters from *Corpse Bride*. Accomplished in pastel on a 9 in. x 11 ½ in. leaf of illustration board. A wonderful piece of original production art perfect for display. **$2,000 – $3,000**



1441. TIM BURTON ORIGINAL CONCEPT ARTWORK OF EMILY FROM *CORPSE BRIDE*. (Warner Bros., 2005) Fantastic color concept artwork of Emily standing in a cemetery from *Corpse Bride* hand-drawn by Tim Burton. Accomplished in pencil, ink, animator's gouache and tempera on a 10 ¼ in. x 11 in. leaf of illustration. A rare opportunity to own original concept artwork by this visionary artist and director. **$2,000 – $3,000**



1442. TIM BURTON ORIGINAL CONCEPT ARTWORK OF EMILY HANGING ON TREE FROM *CORPSE BRIDE*. (Warner Bros., 2005) Beautiful color concept artwork of Emily in a forest from *Corpse Bride* hand-drawn by Tim Burton. Accomplished in ink and watercolor on a 8 ½ in. x 11 in. leaf of illustration paper. A rare opportunity to own original concept artwork by this visionary artist and director. **$2,000 – $3,000**



1443. TIM BURTON ORIGINAL CONCEPT ARTWORK OF EMILY WITH CORSAGE FROM *CORPSE BRIDE* ON ILLUSTRATION BOARD. (Warner Bros., 2005) Fantastic color concept artwork of Emily standing in a cemetery holding flowers from *Corpse Bride* hand-drawn by Tim Burton. Accomplished in ink and watercolor on a 8 ¾ in. x 9 ¾ in. leaf of 2-ply illustration board. A rare opportunity to own original concept artwork by this visionary artist and director. **$2,000 – $3,000**



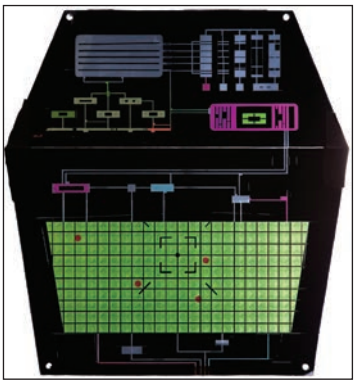
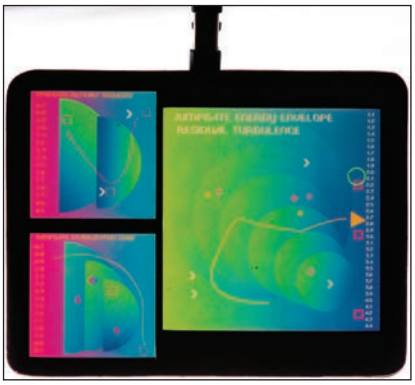
1444. TIM BURTON ORIGINAL CONCEPT ARTWORK OF VICTOR AND EMILY FROM *CORPSE BRIDE*. (Warner Bros., 2005) Fantastic color concept artwork of Victor Van Dort and Emily from *Corpse Bride* hand-drawn by Tim Burton. Accomplished in ink and watercolor on a 8 ½ in. x 11 in. leaf of 2-ply illustration board. A rare opportunity to own original concept artwork by this visionary artist and director. **$2,000 – $3,000**



1445. TIM BURTON ORIGINAL CONCEPT ARTWORK OF VICTOR VAN DORT FROM *CORPSE BRIDE*. (Warner Bros., 2005) Fantastic color concept artwork of Victor Van Dort and Emily's arm from *Corpse Bride* hand-drawn by Tim Burton. Accomplished in ink and watercolor on a 5 ½ in. x 8 ½ in. leaf of 2-ply illustration board. A rare opportunity to own original concept artwork by this visionary artist and director. **$2,000 – $3,000**



1446. TIM BURTON ORIGINAL CONCEPT ARTWORK OF VICTOR AND EMILY FROM *CORPSE BRIDE*. (Warner Bros., 2005) Fantastic color concept artwork of Victor Van Dort and Emily standing in a cemetery from *Corpse Bride* hand-drawn by Tim Burton. Accomplished in pencil, ink, animator's gouache and tempera on a 10 ¼ in. x 11 in. leaf of illustration paper tipped to board. A rare opportunity to own original concept artwork by this visionary artist and director. Archivally framed and matted measuring 17 ¼ in. x 18 in. **$3,000 – $5,000**

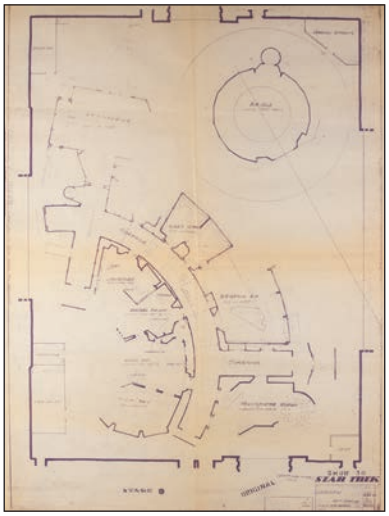




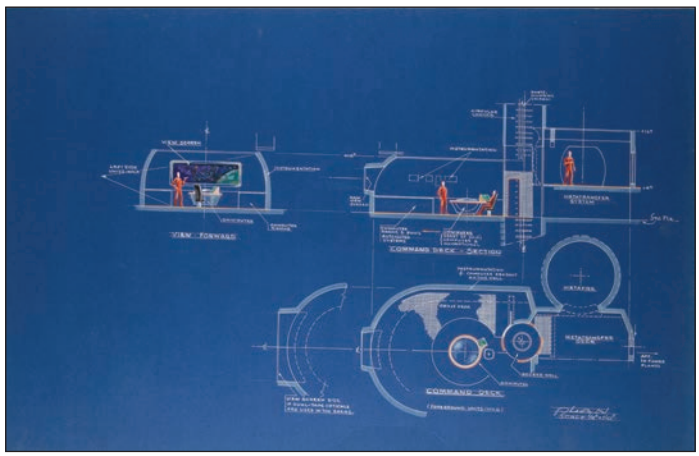
1447. Collection of *Babylon 5* gel panels. (Paramount-TV, 1994-1998) Five gel control panels from *Babylon 5* including a White Star, BabCom, Medical Bay, Jumpgate and Star Fury control panel. Three mounted on Plexiglass. Sizes vary from 10 in. x 31 in. to 8 in. x 11 in. **$1,200 – $1,500**



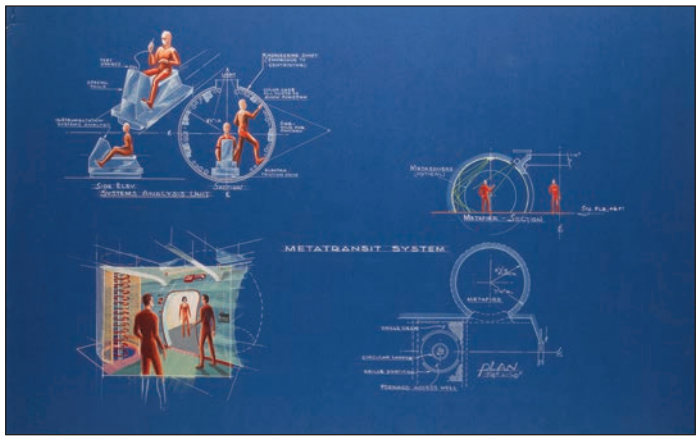

1448. *Star Trek Concordance* and *3rd Season Concordance Supplement* signed by Bjo Trimble and Walter Koenig. *Star Trek Concordance of People, Places and Things*, compiled and written by Dorothy Jones, Mathom House Publications, 1969. [84] pp. Signed on the cover, *"To a fellow 'Trek' fan! Bjo."* Together with *The 3rd Season Supplement to the Star Trek Concordance*, compiled and written by Bjo Trimble and Dorothy Jones, Mathom House Publications, 1973. [70] pages. Signed on the cover, *"Enjoy, Bjo"* and additionally, *"Walter Koenig,"* who played "Chekov." Some staining and wear to covers, contents remain bright and clean. **$200 – $300**



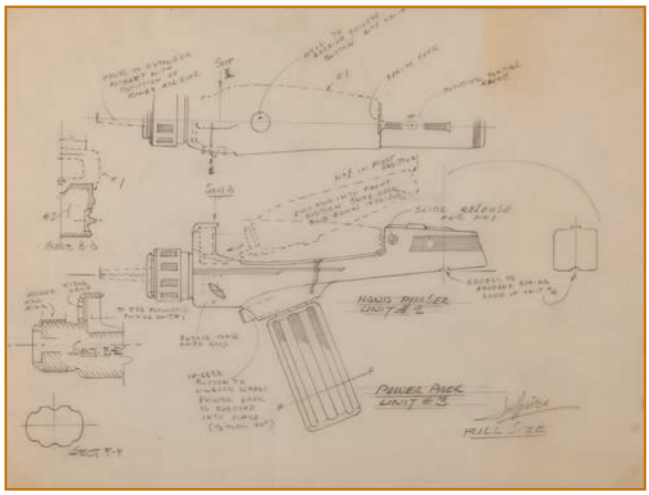
1450. Collection of blueprints from various episodes of *Star Trek: The Original Series*. (NBC-TV, 1966-1969) Collection of seven (7) original blueprints from Star Trek: TOS including five for Stage 9 U.S.S. Enterprise blueprints from various episodes as well as two Stage 10 planet exteriors for "The Deadly Years" and "Mudd's Women." On 35 ½ in. x 42 in. leaves of paper, folded. Exhibit toning and handling. **$600 – $800**

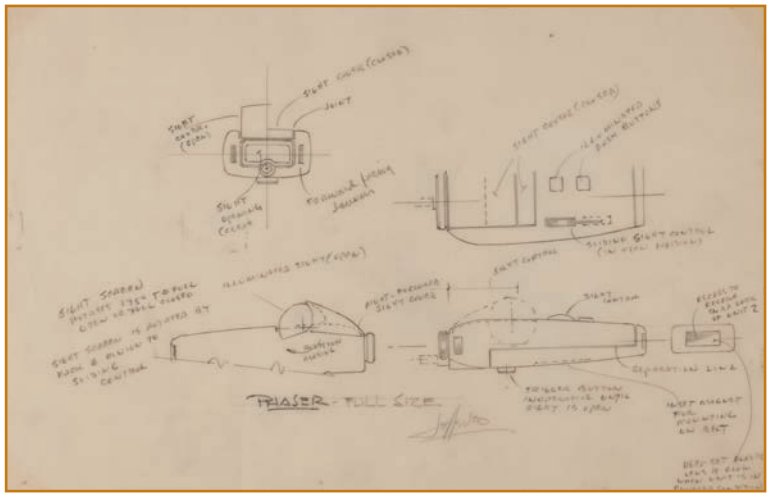


1449. *Star Trek: Phase II* original Matt Jefferies concept technical art of U.S.S. Enterprise Command Deck. In June, 1977, a press release announced the creation of a new television network by Paramount Pictures, which would launch with a sequel to the 1960's cult series, *Star Trek*. Work proceeded on the new series until the new network failed to be realized, and rather than abandon the progress to date, the proposed pilot episode was adapted into *Star Trek: The Motion Picture*. This fascinating technical concept for the command deck of the new, updated Starship Enterprise, in gouache on 20" x 31.5" blue illustration board is a rare surviving artifact from the initial pre-production work. **$2,000 – $3,000**



1451. *Star Trek: Phase II* original Matt Jefferies concept technical art of "Metatransit System" and "Systems Analysis Unit." Ca. 1977, executed by Walter "Matt" Jefferies in gouache on 20" x 31.5" blue illustration board. Jefferies, one of the world's great aviation and space illustrators, was the art director for all three seasons of the initial run of *Star Trek*, therefore was the logical choice for concept design work for what was to be the television sequel, *Star Trek: Phase II*. **$2,000 – $3,000**





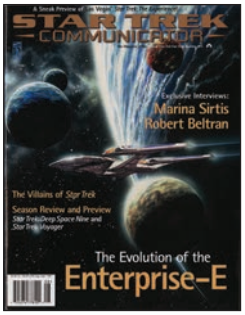
1452. ORIGINAL MATT JEFFERIES TECHNICAL DRAWINGS OF THE TYPE-1 AND TYPE-2 PHASERS. (NBC-TV, 1966-1969) Highly detailed multiple views of both the Type-1 and Type-2 phasers with numerous handwritten notations of the construction details and intended use. Each measures approx. 9 in. x 14 in. These are most likely the final sketches made of the weapons, each is signed by Matt Jefferies at the lower right. **$4,000 – $6,000**



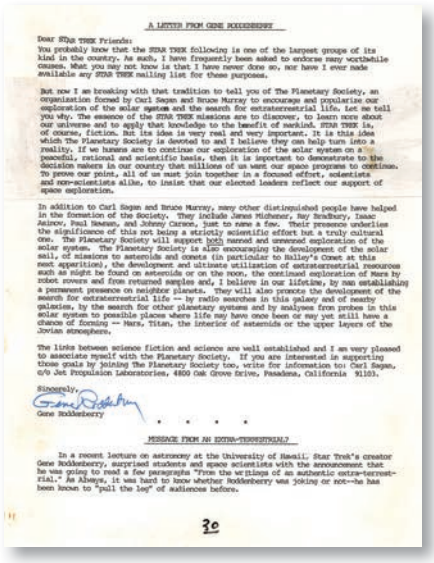


1453. COLLECTION OF MISCELLANEOUS BUTTONS FROM THE BRIDGE OF THE U.S.S. ENTERPRISE. (NBC-TV, 1966-1969) Collection of different colored resin buttons and one translucent white button with "IGN SEPN THRUST REV"function designation, of the type used on the bridge and on the Command Module Helm of the U.S.S. Enterprise (*TOS*). The translucent buttons are designed to be backlit. **$1,500 – $2,500**





1454. JOHN EAVES ORIGINAL COVER ART ILLUSTRATION OF "ENTERPRISE-E" FOR "STAR TREK: COMMUNICATOR" MAGAZINE. Fully realized and detailed illustration/ painting of pen & ink, watercolor, gouache, and airbrush on 18" x 24" illustration paper, for the cover of Aug/ Sept 1997, issue #113 of the official journal for the *Star Trek* fan club, "Star Trek: Communicator." A fantastic and dramatic piece rendered by the designer of Enterprise-E. Accompanied by an example of the printed issue. **$800 – $1,200**



A LETTER FROM GENE RODDENBERRY

Dear STAR TREK Friends:

You probably know that the STAR TREK following is one of the largest groups of its kind in the country. As such, I have frequently been asked to endorse many worthwhile causes. What you may not know is that I have never done so, nor have I ever made available any STAR TREK mailing list for these purposes.

But now I am breaking with that tradition to tell you of The Planetary Society, an organization formed by Carl Sagan and Bruce Murray to encourage and popularize our exploration of the solar system and the search for extraterrestrial life. Let me tell you why. The essence of the STAR TREK missions are to discover, to learn more about our universe and to apply that knowledge to the benefit of mankind. STAR TREK is, of course, fiction. But its idea is very real and very important. It is this idea which The Planetary Society is devoted to and I believe they can help turn into a reality. If we humans are to continue our exploration of the solar system on a peaceful, rational and scientific basis, then it is important to demonstrate to the decision makers in our country that millions of us want our space programs to continue. To prove our point, all of us must join together in a focused effort, scientists and non-scientists alike, to insist that our elected leaders reflect our support of space exploration.

In addition to Carl Sagan and Bruce Murray, many other distinguished people have helped in the formation of the Society. They include James Michener, Ray Bradbury, Isaac Asimov, Paul Newman, and Johnny Carson, just to name a few. Their presence underlies the significance of this not being a strictly scientific effort but a truly cultural one. The Planetary Society will support both manned and unmanned exploration of the solar system. The Planetary Society is also encouraging the development of the solar sail, of missions to asteroids and comets (in particular to Halley's Comet at this next apparition), the development and ultimate utilization of extraterrestrial resources such as might be found on asteroids or on the moon, the continued exploration of Mars by robot rovers and from returned samples and, I believe in our lifetime, by man establishing a permanent presence on neighbor planets. They will also promote the development of the search for extraterrestrial life -- by radio searches in this galaxy and of nearby galaxies, by the search for other planetary systems and by analyses from probes in this solar system to possible places where life may have once been or may yet still have a chance of forming -- Mars, Titan, the interior of asteroids or the upper layers of the Jovian atmosphere.

The links between science fiction and science are well established and I am very pleased to associate myself with the Planetary Society. If you are interested in supporting these goals by joining The Planetary Society too, write for information to: Carl Sagan, c/o Jet Propulsion Laboratories, 4800 Oak Grove Drive, Pasadena, California 91103.

Sincerely,

Gene Roddenberry

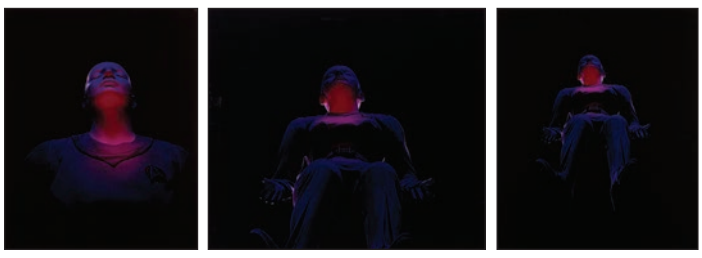
MESSAGE FROM AN EXTRA-TERRESTRIAL?

In a recent lecture on astronomy at the University of Hawaii, Star Trek's creator Gene Roddenberry, surprised students and space scientists with the announcement that he was going to read a few paragraphs "from the writings of an authentic extra-terrestrial." As always, it was hard to know whether Roddenberry was joking or not--he has been known to "pull the leg" of audiences before.

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1455. GENE RODDENBERRY SIGNED LETTER REGARDING SPACE EXPLORATION AND THE SEARCH FOR EXTRATERRESTRIAL LIFE. Signed letter, 8 ½ in. x 11 in., endorsing The Planetary Society to encourage space exploration and the search for extraterrestrial life. Signed in blue ink, *"Gene Roddenberry."* From Lincoln Enterprises and reproduced as the introduction of a program benefitting the society. Slight toning. Includes a glossy 8 x 10 in. photograph of Roddenberry seated in his library. **$300 – $500**



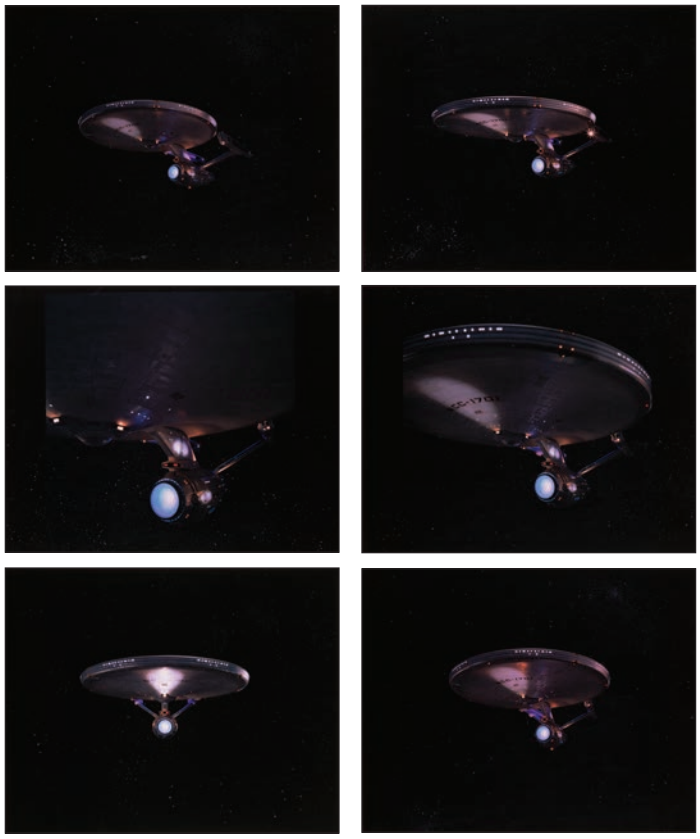
1456. *STAR TREK: TMP* ORIGINAL 16" X 20" TRANSPARENCY OF "ILIA" WITH (6) PROOF PRINTS. (Paramount, 1979) Special low-angle, low key-light large format (16"x 20") color transparency of "Lt. Ilia", portrayed by Persis Khambatta. It depicts Ilia's bio-mechanical replica reconstruction sequence within the V'Ger vessel. Created by the film's visual consultant, Virgil Mirano, and from his collection; accompanied by (6) high-quality color proof prints ranging from 10" x 12" to 20" x 24." **$300 – $500**



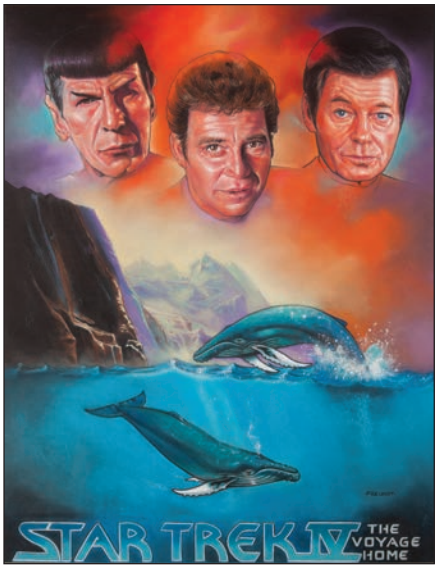




1457. Leonard Nimoy "Mr. Spock" Kolinahr Vulcan Robe from *Star Trek: The Motion Picture*. (Paramount, 1979) Signature crème colored sleeveless robe of rubberized fabric geometric emblems with hook-and-eye belt attachment at the sides. Worn by Leonard Nimoy as "Mr. Spock" during the opening Kolinahr sequences of the film on planet Vulcan. Exhibits studio soiling and distress and bears the internal Western Costume Co. label handwritten, *"Spock Nimoy."* **$30,000 – $40,000**



1458. Collection of (8) 16" x 20" Cibachrome prints of the Starship Enterprise in space from *Star Trek: TMP*. (Paramount, 1979) Created by the film's visual consultant, Virgil Mirano, and from his collection, (8) extremely high-quality and high-definition 16" x 20" Cibachrome prints of the "NCC-1701 Starship Enterprise" in a "fly-by" through star-filled space, depicted from varying angles and distance. The "stars" background effect is credited to Cy Didjurgis of the animation and graphics department. Shot on a 2 ¼ in. format Hasselblad camera. Due to the high cost of producing this quality of print, fewer than four of each were made. **$1,500 – $2,500**



1459. Cheryl Freundt original pastel artwork of Kirk, Spock, and McCoy from *Star Trek IV* for Lincoln Enterprises. Originally organized by Gene Roddenberry and his wife Majel Barrett to handle fan mail and memorabilia requests, Lincoln Enterprises continues to this day, decades later, serving any manner of *Star Trek* merchandising. This chalk pastel on 19" x 24" illustration paper by Cheryl Freundt for a *Star Trek IV* T-shirt design entitled "3 Faces" includes the photolith separations, proof prints, and original color transparency. **$300 – $500**



1460. Ricardo Montalban "Khan" desert protective helmet and shoulder wrap from *Star Trek II: The Wrath of Khan*. (Paramount, 1982) Black leather helmet and mask with intricate silver metal chains laced together, purple/blue cloth wrap and distinctive metal mask. This signature costume was worn during the first dramatic appearance of "Khan" on the planet, when he and his crew emerge from the desert landscape. "Khan" slowly pulls off his mask and reveals himself to the disbelief of "Chekov" and uttering the lines, "…I never forget a face…Mister…Chekov…isn't it? I never thought to see your face again." High drama!! A fantastic piece of wardrobe from this climactic moment. Displayed on a custom base which mimics the red rocky soil of Ceti Alpha V and SS Botany Bay descriptive plaque. Stands 44 in. tall. **$30,000 – $50,000**

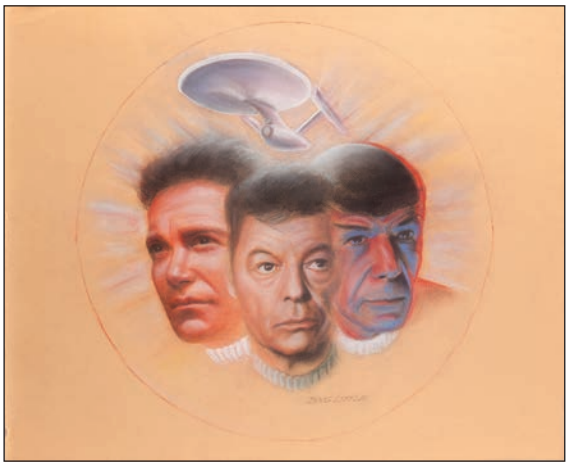




1461. Cheryl Freundt original pastel artwork of *Star Trek IV* for Lincoln Enterprises, plus printed poster. Ca. 1986 chalk pastel on 19" x 24" illustration paper by Cheryl Freundt for a *Star Trek IV: The Voyage Home* commemorative poster issued to its fan base by Lincoln Enterprises, including an example of the finished poster. **$400 – $600**



1462. Doug Little original pastel artwork of Kirk, Spock, and McCoy with the Enterprise for Lincoln Enterprises . Ca. 1982 chalk pastel on 19.5" x 24" illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of *Star Trek: TOS*, featuring portraits of Kirk, Spock, and McCoy. **$300 – $500**



1463. Doug Little original pastel artwork of Kirk, Spock, and McCoy with the Enterprise from *The Wrath of Khan* for Lincoln Enterprises. Ca. 1982 chalk pastel on 19.5" x 24" illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of *Star Trek II: The Wrath of Khan*, featuring portraits of Kirk, Spock, and McCoy with the Enterprise. **$300 – $500**



1464. Doug Little original pastel artwork of Spock with the Enterprise from *The Wrath of Khan* for Lincoln Enterprises. Ca. 1982 chalk pastel on 19.5" x 24" illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of *Star Trek II: The Wrath of Khan*, featuring a portrait of Spock with the Enterprise, together with an example of the finished poster. **$300 – $500**



1465. Doug Little original pastel artwork of McCoy with "Salt Creature" from "Man Trap" episode, for Lincoln Enterprises. Ca. 1982 chalk pastel on 18" x 24" black illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of *Star Trek: TOS* episode "Man Trap", featuring portraits of McCoy and the salt creature. **$300 – $500**



1466. Doug Little original pastel artwork of Spock with the Enterprise in flames from *The Search for Spock* for Lincoln Enterprises. Ca. 1984 chalk pastel on 18" x 24" black illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of *Star Trek III: The Search for Spock*, featuring a portrait of Spock with the Enterprise, together with an example of the finished poster. **$300 – $500**



1467. DOUG LITTLE ORIGINAL PASTEL ARTWORK OF "E.T." FOR LINCOLN ENTERPRISES. Ca. 1984 chalk pastel on 18" x 24" blue illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of *Star Trek III: The Search for Spock*, featuring a portrait of Steven Spielberg's "E.T." character imploring Spock to "phone home." **$300 – $500**



1468. DOUG LITTLE ORIGINAL PASTEL ARTWORK OF RICARDO MONTALBAN WITH A MUPPET FOR LINCOLN ENTERPRISES. Ca. 1982 chalk pastel on 18" x 24" blue illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of *Star Trek II: The Wrath of Khan*, featuring a portrait of Ricardo Montalban in character, with the Muppet "Gonzo", together with an example of the finished poster. **$300 – $500**



1469. DOUG LITTLE ORIGINAL PASTEL ARTWORK OF SPOCK WITH RICHARD NIXON FOR LINCOLN ENTERPRISES. Ca. 1982 chalk pastel on 18" x 24" gray illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of Spock performing the "Vulcan Mind-Meld" on Richard Nixon, resulting in smoke emitting from Spock's ear. Together with an example of the finished poster. **$300 – $500**



1470. DOUG LITTLE ORIGINAL PASTEL ARTWORK OF RONALD REAGAN AND KLINGON COMMANDER FOR LINCOLN ENTERPRISES. Ca. 1982 chalk pastel on 18" x 24" blue illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of Ronald Reagan under the Enterprise, flanked by the Klingon commander and his starship, together with an example of the finished poster. **$300 – $500**



1471. DOUG LITTLE ORIGINAL PASTEL ARTWORK OF THE ENTERPRISE FOR LINCOLN ENTERPRISES SOUVENIR PIN. Ca. 1982 chalk pastel on 19.5" x 24" black illustration paper by Doug Little for a Lincoln Enterprises souvenir pin, "Star Trek…Gateway to the New Beginnings." Retained by Majel Barrett for years after fulfilling its purpose, this particular work was chewed upon at some point in time along the right margin by her dog. **$300 – $500**



1472. DOUG LITTLE ORIGINAL PASTEL ARTWORKS (4) OF SPOCK, MCCOY, A KLINGON, AND KIRK FROM *STAR TREK: TMP* FOR LINCOLN ENTERPRISES. Ca. 1982 chalk pastel (4) on 18" x 24" colored illustration paper by Doug Little for Lincoln Enterprises commemorative posters of *Star Trek: TMP* featuring Spock as "Kolinahr", McCoy, Spock and Kirk together, and the Klingon commander, together with each of the finished posters. **$400 – $600**



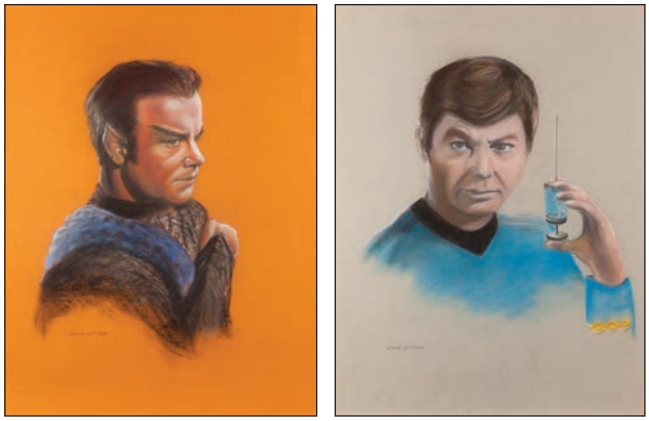
1473. Doug Little original pastel artworks (4) of Scotty, Uhura, Sulu, and Chekov from *Star Trek: TMP* for Lincoln Enterprises. Ca. 1982 chalk pastel (4) on 18" x 24" colored illustration paper by Doug Little for Lincoln Enterprises commemorative posters of *Star Trek: TMP* featuring portraits of Scotty, Uhura, Sulu, and Chekov, together with each of the finished posters. **$400 – $600**



1474. Doug Little original pastel artwork of Spock with Jeffrey Hunter for Lincoln Enterprises. Ca. 1982 chalk pastel on 18" x 24" black illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of Spock with Jeffrey Hunter, depicted here as he appeared in *King of Kings* rather than as Capt. Pike in the original pilot. **$300 – $500**



1475. Doug Little original pastel artworks (3) of Spock, Kirk, and Kirstie Alley from *The Wrath of Khan* for Lincoln Enterprises. Ca. 1982 chalk pastel (3) on 18" x 24" colored illustration paper by Doug Little for Lincoln Enterprises commemorative posters of *Star Trek II: The Wrath of Khan* featuring portraits of Spock, Kirk, and Kirstie Alley as Lt. Saavik, together with two of the finished posters. **$400 – $600**



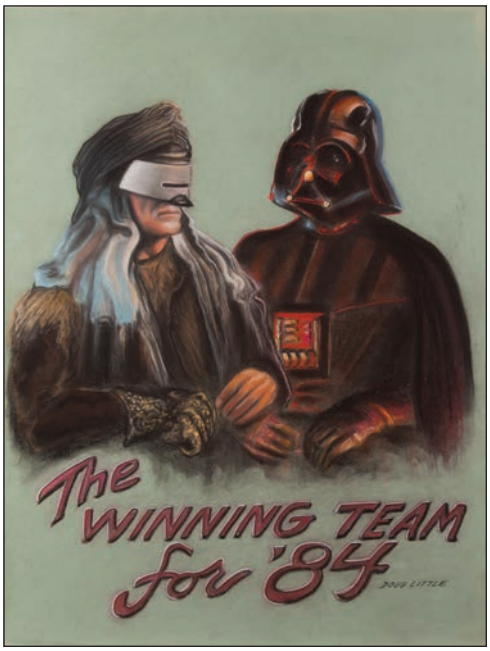
1476. Doug Little original pastel artworks (2) of McCoy with hypodermic, and Kirk as a Romulan from "The Enterprise Incident" episode, for Lincoln Enterprises. Ca. 1982 chalk pastel (2) on 18" x 24" colored illustration paper by Doug Little for Lincoln Enterprises commemorative posters of Kirk as a Romulan from "The Enterprise Incident" episode of *Star Trek: TOS*, and a portrait of McCoy with a hypodermic syringe, together with an example of the Kirk finished poster. **$300 – $500**



1477. Doug Little original pastel artworks (2) of Decker and Ilia from *Star Trek: TMP* for Lincoln Enterprises. Ca. 1982 chalk pastel (2) on 18" x 24" colored illustration paper by Doug Little for Lincoln Enterprises commemorative posters of *Star Trek: TMP,* featuring portraits of Stephen Collins as Cmdr. Decker and Persis Khambatta as Lt. Ilia , together with each of the finished posters. **$300 – $500**



1478. Doug Little original pastel artwork of Ricardo Montalban as Khan, with Kirk for Lincoln Enterprises. Ca. 1982 chalk pastel on 18" x 24" lavender illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of *Star Trek II: The Wrath of Khan*, featuring a portrait of Ricardo Montalban in character, holding hands with William Shatner as Kirk, titled "Ol' Pal of Mine." **$300 – $500**



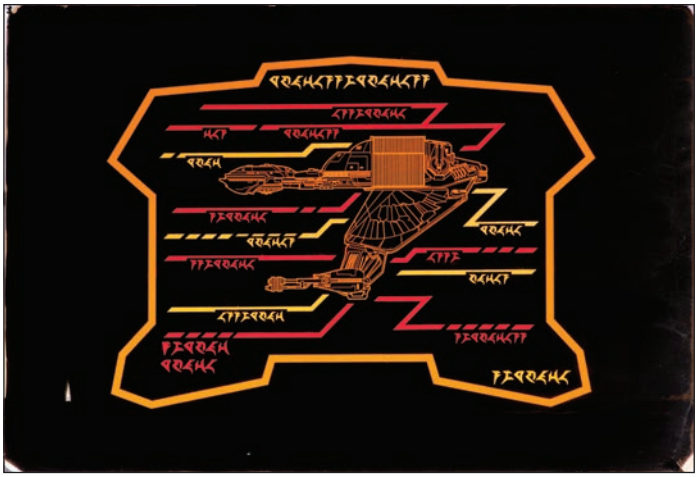
1479. DOUG LITTLE ORIGINAL PASTEL ARTWORK OF RICARDO MONTALBAN AS KHAN, WITH DARTH VADER FOR LINCOLN ENTERPRISES. Ca. 1984 chalk pastel on 18" x 24" green illustration paper by Doug Little for a Lincoln Enterprises commemorative poster of Khan holding hands with Darth Vader, entitled "The Winning Team for '84." **$300 – $500**



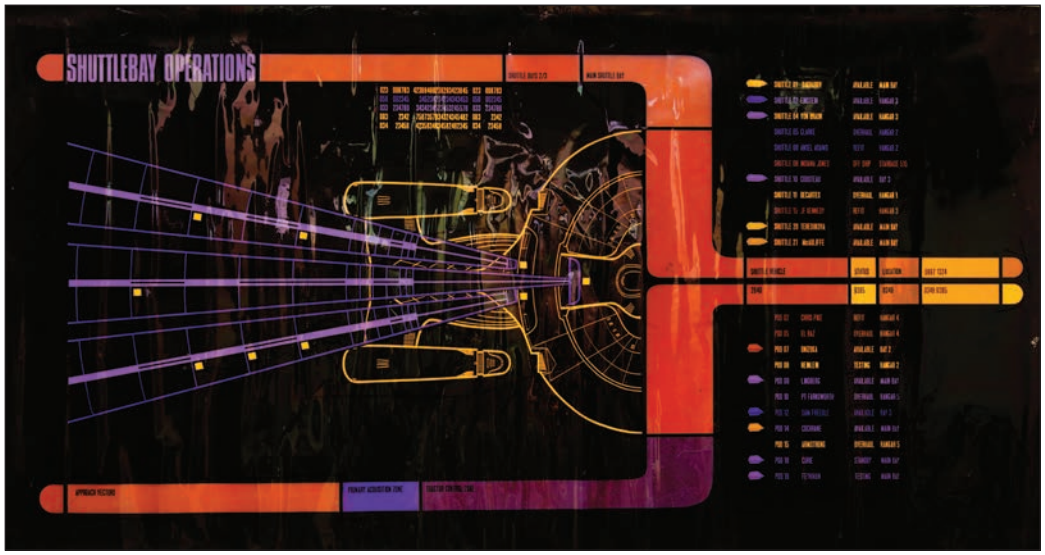
1481. ORIGINAL ARTWORK AND PHOTOLITH SEPARATIONS FOR "UNITED FEDERATION OF PLANETS" LINCOLN ENTERPRISES WINDOW STICKER. Dated 1987, lot includes original 17" x 22" artwork, photolith separations, and finished sticker (stuck to envelope) of a Lincoln Enterprises commemorative Star Trek window sticker. **$300 – $500**



1480. COLLECTION OF (4) JUNE HUXTABLE ORIGINAL ARTWORKS FOR LINCOLN ENTERPRISES MERCHANDISING. Signed and dated 1986, lot of (4) different artwork designs by June Huxtable for T-shirts, posters, stickers, jacket, etc. of *Star Trek IV: The Voyage Home*, commissioned by Gene Roddenberry and Majel Barrett's "Lincoln Enterprises" Star Trek merchandising organization. Includes color transparencies and color proofs. **$500 – $700**

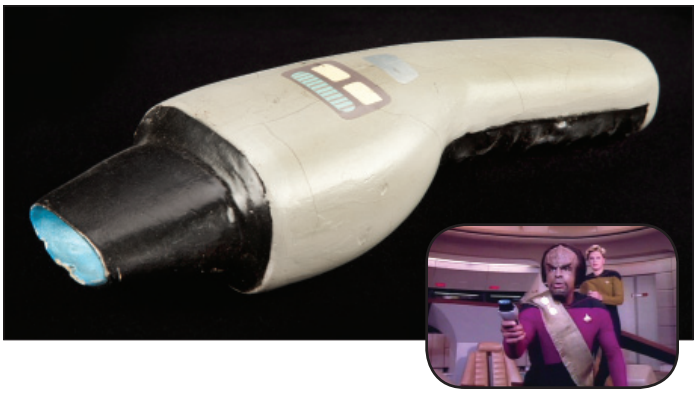


1482. KLINGON BIRD OF PREY BACKLIT PANEL FROM *STAR TREK: DEEP SPACE 9*. (Paramount-TV, 1993-1999) Backlit panel seen aboard a Klingon Bird of Prey. Mounted on Plexiglass for display and measuring 13 in. x 19 in. **$1,000 – $1,500**





1483. SHUTTLEBAY OPERATIONS GEL PANEL FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-1994) Operations gel panel which was backlit and visible in the shuttlebay control room of *TNG*. Seen in the episodes, "Aquiel," "Galaxy's Child," "A Matter of Time," "The Mind's Eye," "Relics," and "Transfigurations." This impressive large-scale gel panel measures 42 in. x 79 in. It exhibits slight wear along the edges. **$1,000 – $1,500**



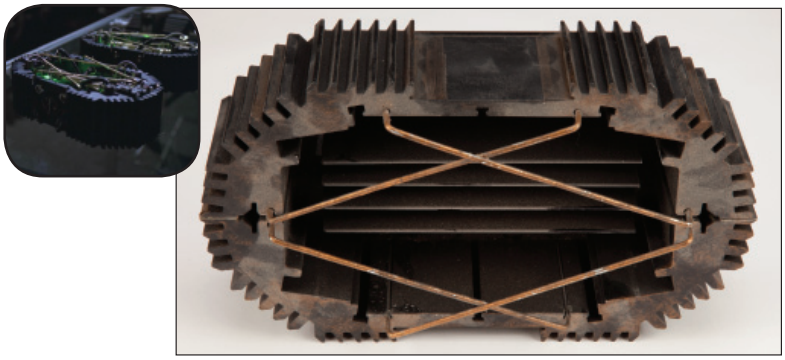
1484. Season One stunt "dustbuster" phaser from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) This remains as one of the first Phasers from *TNG*. Actually hand-carved from a block of balsa wood, hand-painted black and grey with decal accents and bright blue painted tip. Shortly after production began, it was decided to fashion rudimentary balsa wood versions of the stunt weapon which were more economically feasible for continuous use. The Type 2 (Dustbuster) phaser was used exclusively throughout the first two seasons. Built by Paramount Staff Shop and measures 8 ½ in. long. A very rare prop weapon from the series. **$600 – $800**



1486. Season One stunt Mark VI Science Tricorder from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) This remains as one of the first stunt/background Tricorders from *TNG*. Actually hand-carved from a block of balsa wood. Shortly after production began, it was decided to fashion rudimentary balsa wood versions for longevity and cost reasons. The Mark VI Tricorder was primarily used throughout the first three seasons of *TNG*. Designed by Rick Sternbach and built by Paramount Staff Shop, it measures 4 in. long Also includes a Season One holster which was refashioned with belt clips for subsequent seasons. **$600 – $800**



1485. Season One stunt Mark VI Medical Tricorder from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) This remains as one of the first stunt/background Tricorders from *TNG*. Actually hand-carved from a block of balsa wood. Shortly after production began, it was decided to fashion rudimentary balsa wood versions of the Tricorder which were more economically feasible for continuous use. The Mark VI Tricorder was primarily used throughout the first three seasons of *TNG*. Designed by Rick Sternbach and built by Paramount Staff Shop, it measures 5 ½ in. long. **$600 – $800**



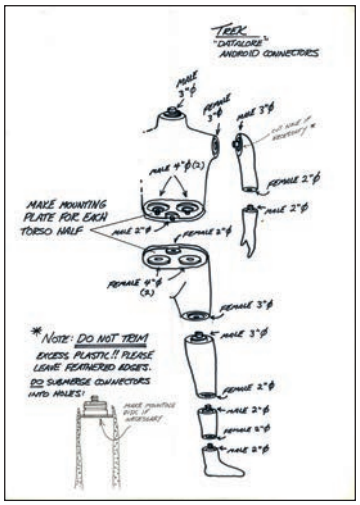
1487. Borg Node from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Borg data node seen aboard the Voyager in the episode, "The Raven" (called a data link). Constructed of heat sink sections with applied Plexiglass cover and metal rod detailing. Measures 8 ! in. long x 4 ! in. wide x 2 ½ in. **$400 – $600**







1488. Hero illuminating sequencer/scanner device from *Star Trek: The Search for Spock* and *The Next Generation*. (Paramount-TV, 1987-1994) Constructed of resin and Plexiglass with applied decal accents. It measures 7 ½ in. long and features a small switch that activates the chasing LEDs along the tip. First used by George Takei "Sulu" in *Star Trek: The Search for Spock* to destroy a control panel in the detention facility holding Dr. McCoy. The device was subsequently modified and used as a scanner in the *TNG* episodes "Peak Performance," "D! j ! Q," "Force of Nature," "I Borg," "I nTheory," "The Mind's Eye," "The Next Phase," "Timescape," and "Yesterday's Enterprise." Used as a sequencer scanner in "Redemption" and a technical scanner in "Datalore." **$800 – $1,200**



1489. RICK STERNBACH ORIGINAL CONCEPT SKETCH DETAILING ANDROID ASSEMBLY FOR "DATALORE" EPISODE OF *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-94) In this series' 12th episode entitled "Datalore" the Enterprise crew heads to Data's home planet to study his origin and his people's demise. They find what turns out to be the android's "evil twin" which they assemble from found parts, and this design sketch details the fabrication and function of the connectors necessary to assemble such a being. Executed by the series' Senior Illustrator Rick Sternbach in pencil and black marker on 11.75" x 16.5" illustration paper. **$200 – $300**



1490. BORG HAND FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-94) Latex Borg hand with 1 ½ in. x 1 ¾ in.hard rubber decorative device, hand-painted and detailed to resemble a metallic sheen. Measures 8 in. long x 7 in. wide. **$200 – $300**



1491. KLINGON DAGGER FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-94) (Paramount-TV, 1987-94) Klingon d'k tahg from Season Three of *TNG*, including "The Bonding," "Redemption," "Rightful Heir" and other episodes. Constructed of hard rubber blade with foam latex handle and applied rubber details, completely hand-painted and detailed. Measures 16 in. long x 5 in. wide at the hilt. **$400 – $600**



1492. KLINGON DEFENSE FORCE PADD FROM *STAR TREK: DEEP SPACE NINE*. (Paramount-TV, 1987-94) Klingon Defense Force PADD of resin painted dark green with graphic decals depicting Klingon scripts on the view screen and applied gold metallic decal accents. This style PADD is glimpsed in *TNG* and is seen widely throughout *DS9* in "Apocalypse Rising," "Blaze of Glory," "In the Cards," "Sons and "Daughters," "You Are Cordially Invited," and other episodes. Measures 7 ½ in. x 2 ¾ in. **$400 – $600**





1493. ROMULAN PADD FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-94) Romulan PADD of resin painted silver and grey with blue and copper accents and graphic Romulan language decal. This style PADD is seen in the episodes, "Birthright, Part II," "Redemption," and "Unification." Measures 8 ¼ in. x 4 in. **$400 – $600**



1494. CARDASSIAN PADD FROM *STAR TREK: DEEP SPACE NINE*. (Paramount-TV, 1993-99) Cardassian PADD of resin with applied Cardassian language decal, gold and white decals. This style PADD is seen in the episodes, "A Time to Stand," "Chain of Command I & II," "Destiny," "Second Skin," "Strange Bedfellows" and other episodes. **$400 – $600**

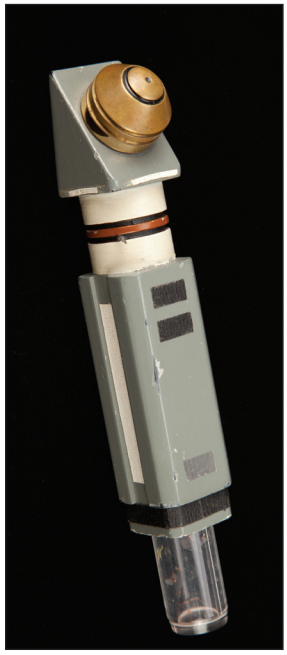


1495. Ferengi Tricorder from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Stunt Ferengi Tricorder of dense rubber used by Quark throughout the *TNG* episode, "Firstborn," as well as the episodes, "Suspicions" and "The Perfect Mate." Hand-painted and detailed with faux LED lights and gold bead accents. Measures 3 ¾ in. x 7 ½ in. **$400 – $600**



1498. Hero Mk VII Science Tricorder from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Mk VII Science Tricorder based on a Rick Sternbach Mark VI design and built by Ed Miarecki. The Mark VII Tricorder is introduced at the beginning of the fourth season of *TNG* and is used throughout *TNG*, *Deep Space Nine* and *Voyager.* Wired for illumination, the electronics are present but untested and measures 6 ¾ in. when open. **$800 – $1,200**







1496. Hypospray from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Hypospray medical device of resin with brass tip and Plexiglass end, applied decal accents. Visible in the *TNG* episode, "In Theory." Measures 7 in. long. **$400 – $600**



1499. Hero Ferengi phaser from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-1994, 1993-1999) Ferengi phaser constructed of cast resin, painted brown with additional color accents and an aluminum emitter tip. First seen in the *TNG* episode, "Menage a Troi." Also seen in subsequent *TNG* episodes, "Rascals" and "Bloodlines," as well as the *DS9* episode, "Vortex." Measures 6 in long. **$600 – $800**





1497. Federation Starfleet PADD from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Static Starfleet PADD of resin with applied screen decal depicting "Duty Roster - Planetary Geosciences Division" and silver and green accents. Seen in the episodes, "Rascals," "Schisms," "True-Q," "The Chase" and "Time's Arrow II." Measures approx. 4 in. x 6 in. **$400 – $600**



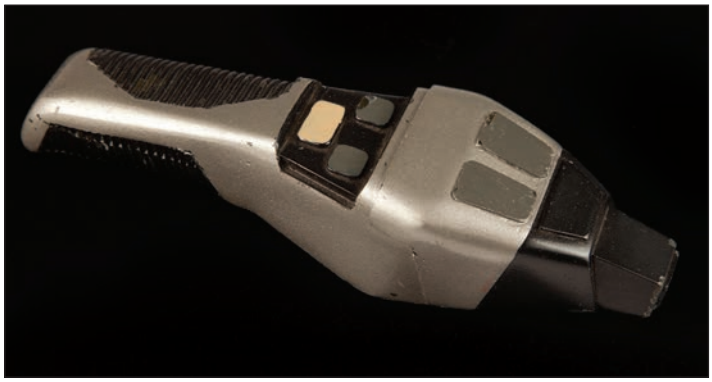
1500. Bajoran Phaser from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Cast resin Phaser hand-painted bronze and black with additional color accents. Used in multiple episodes including, "Captive Pursuit," "Civil Defense," "Covenant," "Crossover," "Dax," "Distant Voices, "Past Prologue" and "Who Mourns for Morn" among others. Built by Prop'er Effects and measures 9 ½ in. long. **$600 – $800**



1501. DATA DEVICE FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-94) Data device constructed of resin and featuring a serrated design with applied gold decal accents. Inset into the head of the unit is a LCD timer device (not currently functional, needs a battery replacement). This device is first seen on a counter in Ibudan's quarters in the episode, "A Man Alone." Avery Brooks "Commander Sisko" hands the device to Andrew Robinson "Garak" in the episode, "Second Skin." Also used as a background device on Sisko's desk in numerous other episodes. **$300 – $500**



1503. ROMULAN DISRUPTOR FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-94) Romulan Disruptor constructed of resin with hand-painted and applied gold metallic accents. Measures 9 ¼ in. long. Exhibits scuffs, the hand guard was broken and has been reattached. **$600 – $800**







1502. TYPE 2 PHASER (COBRAHEAD) FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-94) Silver and black painted resin with grey and beige painted button accents. Used in seasons 3 to 7 of *TNG* and the earlier seasons of *DS9* and *Voyager*, as well as the *ST: First Contact* and *Insurrection*. Built by Prop'er Effects and measures 8 in. long. Exhibits some wear and handling. **$600 – $800**





1504. LEVAR BURTON "GEORDI LA FORGE" VISOR FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-94) VISOR worn by Lt. Geordi La Forge, a device that allows the birth-blind La Forge to "see" throughout the electromagnetic spectrum. Constructed of an aluminum frame with brass rod tines and silver painted rubber inserts for accurate fitting to Burton's face. An impressively detailed, high quality piece in excellent condition. **$4,000 – $6,000**





1505. ***Star Trek: The Next Generation*** **first appearance of Cardassian: pants, tunic, chest armor from the episode "Ensign Ro."** (Paramount-TV, 1987-1994) First appearance of the Cardassian in *TNG*, this costume includes the tunic covered in a sequin-like design, padded pants with integral suspenders and padded breast plate armor with faux metallic rank appliance on the chest. The undersuit has in interior tag handwritten with the actor's name, "Time Winters," who played "Glinn Daro." The chest armor was worn by another actor. Exhibits flaking of the rubberized coating; otherwise, very good condition. **$1,000 – $1,500**





1508. **Brent Spiner "Data" painting from the** ***Star Trek: The Next Generation*** **episode,** ***Birthright, Part 1.*** (Paramount, 1987-1994) After a tendril of energy knocks Data unconscious, he experiences a vision where he sees Dr Noonien Soong, his creator and "father" of sorts. Data seeks Picard's advice about his vision, explaining some of the interpretations he has derived from it, based on other cultures. Picard encourages Data to explore what the image represents to him personally. Data returns to his quarters and paints pictures of what he saw in the vision. Digital print on canvas and featuring red paint marks and black paint embellishment on one of the geese at the top right. The painting was also seen in the episode, "Inheritance." Measures 24 in. x 30 in. **$300 – $500**





1506. ***Star Trek: The Next Generation*** **Rutian police tunic from the episode, "The High Ground."** (Paramount-TV, 1987-1994) Rutian police tunic of blue wool with design of faux metallic squares, padded right shoulder and cuffs from the *TNG* episode, "The High Ground." Interior tag handwritten, *"Kevin Pentalow."* **$300 – $500**









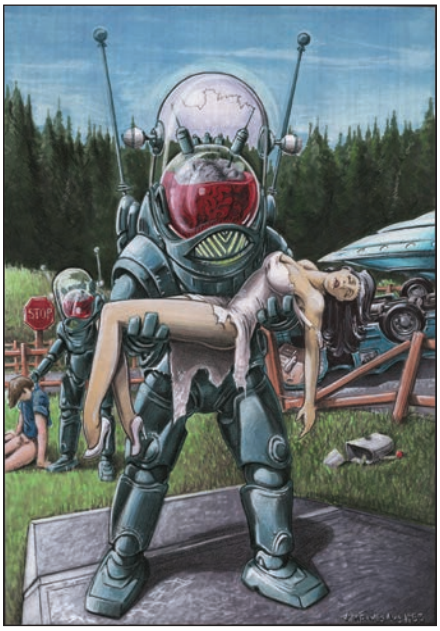
1507. **Captain Picard's Mintakan chair-back tapestry from** ***Star Trek: The Next Generation.*** (Paramount-TV, 1987-1994) This handmade burlap tapestry with beaded motif was hung on the back of Capt. Picard's chair in his quarters, and is visible in other scenes in his Ready Room off of the bridge. Picard received the tapestry as a gift in the episode, "Who Watches the Watchers?" Featured from Season 3 onward. **$1,500 – $2,000**

1509. ***Star Trek: The Next Generation*** **alien shapeshifter costume and display from the episode, "Time's Arrow."** (Paramount-TV, 1987-1994) Complete Shapeshifter costume from the TNG episode, "Time's Arrow." This distinctive costume is constructed of foam latex and mounted on a full size mannequin for display. Stands an impressive 73 in. tall and secured on a wooden base. It exhibits slight soiling and discoloration from production use; otherwise very good condition. **$3,000 – $5,000**

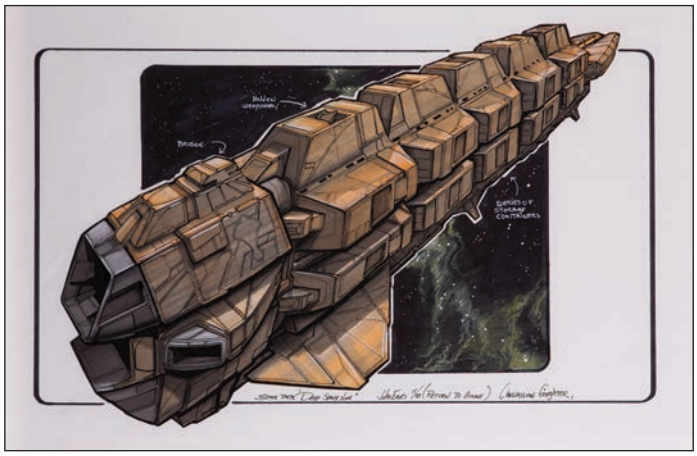




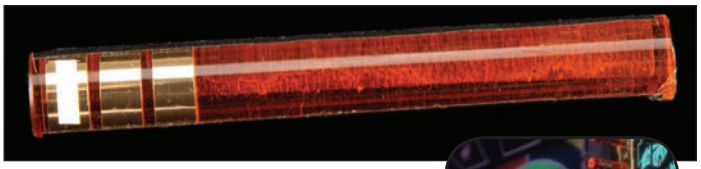
1510. PATRICK STEWART "CAPT. JEAN-LUC PICARD" HORGA'HN FERTILITY STATUETTE FROM *STAR TREK: THE NEXT GENERATION*. (Paramount, 1987-1994) Resin Tiki-type sculpture appearing like carved wood, this statuette symbolizes fertility on the planet Risa. This statuette was carried by Patrick Stewart in the episode "Captain's Holiday" and dropped by him during filming. The resulting crack was repaired on set. Come with a LOA from the visual effects supervisor. **$1,500 – $2,000**



1512. JOHN EAVES ORIGINAL CONCEPT ARTWORK OF LURID PULP SCIENCE-FICTION IMAGERY FOR *STAR TREK: DS9*. (Paramount-TV, 1993-99) Executed in pencil, pen & ink, colored marker, and gouache on 9" x 13" illustration paper, mounted to 11" x 17" note paper. To illustrate the episode "Far Beyond the Stars" in which Capt. Sisko dreams himself a (black) science-fiction magazine writer in the highly-prejudiced 1950's, John Eaves created this take-off on 50's sci-fi movie poster graphics, even dating it "Aug 1953"; a blow-up of this art appears in the magazine office in what many fans hail as one of the most socially significant episodes from any of the various *Star Trek* series. **$400 – $600**



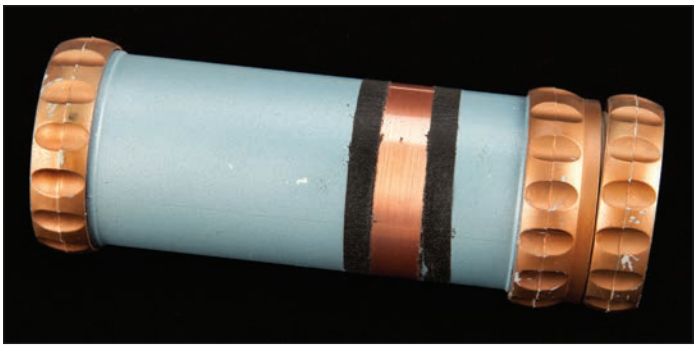
1511. JOHN EAVES ORIGINAL CONCEPT ARTWORK OF CARDASSIAN FREIGHTER FOR *STAR TREK: DS9*. (Paramount-TV, 1993-99) Executed in pencil, pen & ink, colored marker, and gouache on 11" x 17" note paper (as a collage of the painted ship in cardstock laid over illustrated space background) by series illustrator John Eaves. Depicts a retro-looking industrial Cardassian Freighter which appears in the *Star Trek: Deep Space Nine* season 4 episode, "Return to Grace." Signed by Eaves and dated 11/95, with production notes and episode designation. **$300 – $500**



1513. CARDASSIAN ISOLINEAR DATA ROD FROM *STAR TREK: DEEP SPACE NINE*. (Paramount-TV, 1993-99) Cardassian isolinear data rod of orange Plexigalss with applied black, gold and white decal accents. Measures 4 in. long. Seen in "Shadowplay" and other episodes. **$200 – $300**

1514. BAJORAN PADD FROM *STAR TREK: DEEP SPACE NINE*. (Paramount-TV, 1993-99) Bajoran PADD of resin with hand-painted accents of copper and brown and applied Bajoran language decal. This style PADD is seen in the episodes, "Bar Association," "In the Cards," "Indiscretion," "Life Support," "Return to Grace," and many others. Measures 3 ¼ in. x 7 in. **$400 – $600**





1515. Ceremonial scroll from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Bajoran ceremonial scroll of resin and plastic, hand-painted and detailed with copper metal accent and black decals. Cap unscrews to reveal a hollow interior. Measures 6 in. tall. **$200 – $300**





1517. Assortment of Tribbles from *Star Trek: Deep Space Nine* episode, "Trials and Tribble-ations." (Paramount Television, 1993-99) Assortment of five (5) Tribbles used as set dressing on the re-created U.S.S. Enterprise from episode, "Trials and Tribble-ations." From the collection of Darius Galden of Lincoln-Roddenberry Enterprises, and include LOAs as verification. **$800 – $1,200**



1516. Original command chair and railing from the bridge of the U.S.S Enterprise NCC-1701 in *Star Trek: Deep Space Nine* episode, "Trials and Tribble-ations." (Paramount-TV, 1993-1999) A replica of Captain James T. Kirk's chair from *TOS*, the chair was used as a stand-in during the visual effects shots that placed Dax and Sisko on the bridge of Kirk's ship in the episode, "Trials and Tribble-ations." This chair is constructed of wood with black vinyl seat and back and side command modules adorned with resin buttons. Measures 41 in. x 44 in. x 37 in. It is accompanied by a 48 in. segment of TOS Enterprise bridge railing that has been attached to production black uprights and is suitable for display. Provenance: Christie's, October 7, 2006. **$10,000 – $15,000**





The Paley Center for Media

Original Star Trek costumes from the exhibition *Star Trek: The Tradition Continues*

The Paley Center for Media is a permanent collection of over 45,000 television programs, 20,000 radio programs and 10,000 commercials, encompassing comedy, drama, news, game shows, children's programs to political conventions. The shows include concerts, sporting events, science fiction, TV movies and miniseries. The following lots (Lots 1518-1531) and previous (Lots 1490-1504, 1513,1514) were part of the exhibition, "Star Trek: The Tradition Continues," with life-size custom-made mannequins, most adorned with make-up appliances painted and dressed by Paramount, modeling the original uniforms from the *Star Trek* series and are being sold to benefit television and film preservation.



1518. Borg costume from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) Impressively detailed Borg costume from TNG including a stretch nylon bodysuit, polyurethane breast plate with complex network of plastic hoses, gauntlets, thigh and leg armor, boots and foam latex helmet, all hand-painted and detailed and festooned with hard rubber devices. Includes a Borg phaser of resin with an aluminum tip attached with Velcro to the right gauntlet. This style Borg costume is seen in the episodes "I, Borg" or "Descent." Mounted on a custom mannequin with hand-applied makeup. **$6,000 – $8,000**



1519. Armin Shimerman "Quark" costume from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Costume includes ribbed purple pants, iridescent blue/purple pattern tunic, multicolor tailcoat with velvet trimmed collar and cuffs and featuring silver metal designs and detachable decorative metal gorget on the breast. Pants, tunic and tailcoat each have internal "Deep Space Nine" labels handwritten *"Armin."* Includes the purple boots. Mounted on a custom mannequin with applied makeup and facial appliances. This style Quark costume configured with the gorget included in this lot can be seen in the *Deep Space Nine* episodes: "Accession," "Bar Association," "Crossfire," "Facets," "Family Business," "Heart of Stone," "Homefront," and others. This same style costume adorned with a larger gorget (not included) can be seen in the episodes: "Afterimage," "Body Parts," "Business as Usual," "Call to Heart," "Change of Arms," "Ferengi Love Songs," and many others. **$3,000 – $5,000**







1521. Majel Barrett "Lwaxana Troi" costume from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Elaborate pink/purple floral dress with train, gathered fabric at the bust, intricate floral and ribbon designs at the shoulders and waist, layered skirt, pink tights, pink heels and earrings and worn in the *DS9* episode, "The Forsaken." Mounted on a custom mannequin with hand-applied makeup and hair. **$3,000 – $5,000**





1520. Vidiian costume from *Star Trek: Voyager*. (Paramount-TV, 1995-2201) Grey quilted tunic, pants, heavy rubber utility belt with holster and grey boots. Includes a Vidiian Bio-Probe of hard rubber and hand-detailed accents. Interior Voyager tags handwritten *"Chris Doyle."* Worn in the episode, "Deadlock." Mounted on a custom mannequin with elaborate foam latex makeup and facial appliance. **$3,000 – $5,000**





1522. Nausican male costume from the *Star Trek: The Next Generation* episode, "Tapestry." (Paramount-TV, 1987-1994) Costume made up of swatches of leather, fabric and hide includes padded coat, pants, knee-high leather boots, wide belt and elaborate foam latex facial appliance on a custom mannequin torso and hair with leather wraps. Boots are marked *"Norman Lloyd,"* other pieces are handwritten *"Clint Carmichael"* as worn in the *TNG* episode, "Tapestry." **$3,000 – $5,000**



1523. *STAR TREK: DEEP SPACE NINE* STARFLEET UNIFORM. (Paramount, 1993-1999) Dark green and black duty uniform, grey tunic, black ankle boots. Features original rank pips which are the same as "Jadzia Dax" and original Communicator badge. Interior DS9 tags handwritten, *"Jean Lee" "size 6 #200."* **$1,500 – $2,000**





1524. KATHERINE MOFFAT "VAATRIK PALLRA" COSTUME FROM *STAR TREK: DEEP SPACE NINE*. (Paramount, 1993-1999) Form fitting silver Spandex bodysuit with integral skit at the back, acrylic wedge heels, bracelet and hair decoration of wire and metal trimmed acrylic, rubberized fabric bonnet. Worn in the episode, "Necessary Evil." Interior DS9 tag and mounted on a custom mannequin with hand-applied make-up and foam latex facial appliance. **$1,500 – $2,500**





1525. KAZON-NISTRIM COSTUME AND MAKE-UP FROM THE *STAR TREK: VOYAGER* EPISODE, "MANEUVERS." (Paramount-TV, 1995-2001) Uniquely styled Kazon-Nistrim costume visible on Maje Culluh's ship in the *Voyager* episode, "Maneuvers." Includes faux fur-trimmed sleeveless tunic, sued-trimmed embroidered purple under tunic, pants, wide rubber belt with leather wrapped metal rings and boots. Interior Voyager tags handwritten, *"Norman Gibb"* and *"Irving Lewis."* Mounted on a custom mannequin with elaborate foam latex facial appliance, hand-applied make-up and hair. **$3,000 – $5,000**





1526. Jennifer Lien "Kes" costume from *Star Trek: Voyager*. (Paramount-TV, 1995-2201) Blue stirrup pants, blue/teal tunic with chiffon at the shoulders and gold broach, teal unitard and blue ankle boots. Interior Voyager tag handwritten, "Jennifer Lien." Mounted on a custom mannequin with foam latex ear appliances and hand-applied make-up. **$3,000 – $5,000**





1527. Rene Auberjonois "Odo" costume from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Brown/tan tunic, tan stirrup pants with suspenders, padded ankle boots and Velcro attached Communicator badge. Interior Deep Space Nine tags handwritten "Rene" and "Rene Auberjonois." Mounted on a custom mannequin with foam latex face appliance and hand-applied make-up. **$3,000 – $5,000**





1528. Romulan female costume from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-1994 and 1993-1999) Romulan female uniform seen throughout *TNG* (such as the episode, "Timescape") and *DS9* episodes. Includes wide-shouldered tunic of grey/silver fabric, grey pants, grey boots, hard rubber torso belt appliance with triangular designs at front and back, cloth gauntlets with hard rubber communicator appliance. Mounted on a custom mannequin with applied makeup and facial appliances. **$3,000 – $5,000**









1529. STARFLEET DUTY UNIFORM FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-1994) Starfleet duty uniform of gold and black security/engineering jumpsuit and black leather ankle boots. Includes original rank pips and original Communicator badge. Includes a mannequin torso hand-painted to look like Data. **$1,500 – $2,000**



1530. ETHAN PHILLIPS "NEELIX" COSTUME FROM *STAR TREK: VOYAGER*. (Paramount-TV, 1995-2201) Multi-color two-piece suit, green boots, green silk shirt and Velcro attached Communications badge. Interior Voyager tags handwritten "Ethan Phillips." This style Neelix costume is seen in the episodes "Caretaker," "Cathexis," "Projections" and "Time and Again." Although the same style, this suit does not match the patterns in those episodes. Mounted on a custom mannequin with elaborate foam latex make-up and facial appliance and applied hair. **$3,000 – $5,000**





1532. Full-scale photonic torpedo from *Star Trek: Enterprise*. (Paramount-TV, 2001-2005) This full-scale photonic torpedo is constructed of a hollow fiberglass pull, hand-painted grey and detailed with applied Enterprise-era decals. This torpedo utilizes the same casing as those used for *Star Trek I I The Wrath of Khan* and is pulled from the same mold as was used for Spock's burial tube in *Star Trek I I.I* Measures approx. 6 ft. long x 2 ft. diameter. **$1,000 – $1,500**



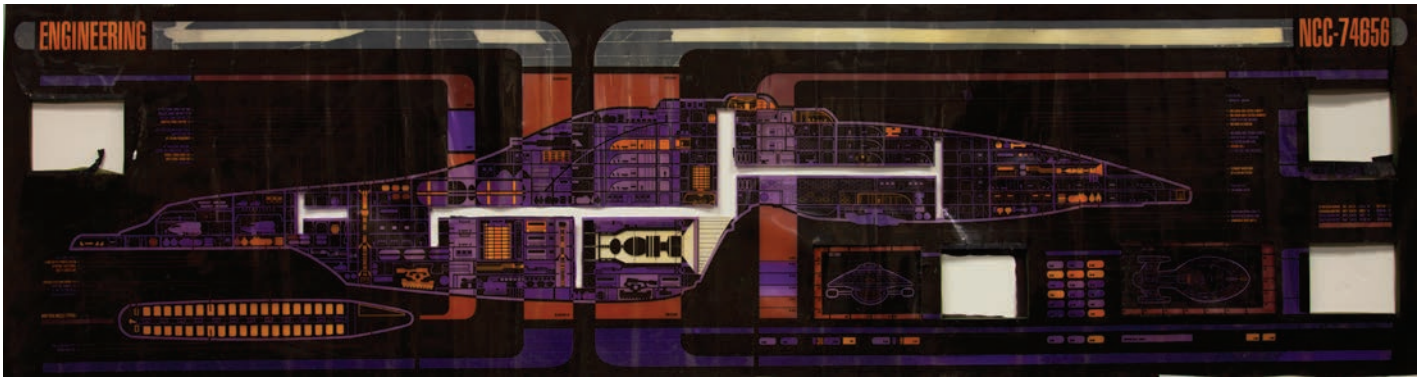
1531. Custom Cardassian and Maquis female torsos with applied makeup and facial appliances. Maquis female and Cardassian male custom mannequin torsos with impressively detailed foam latex facial appliances, hand-applied make-up and hair and hand-painted hands. Includes a torso hand-painted with Lt. Commander Jadzia Dax markings. **$400 – $600**



1533. Collection of original artwork for embroidered patch designs for Star Trek IV and V, also 10th and 25th Anniversary. Original artwork for Star Trek 10th and 25th anniversary embroidered patch designs as well as *Star Trek I V The Voyage Home* and *Star Trek V: The Final Frontier*. The patch designs feature NCC-1701, -1701A and -1701-D and crew members in profile (including caricatures of Kirk and Spock). Accomplished in tempera, gouache and airbrush on leaves of illustration paper and board, measuring from 3 ½ in. x 3 ½ in. to 11 ! in. x 12 in. Pair of designs are done by June Huxtable and include photographic prints and negatives of the artwork. **$400 – $600**



1534. Pair of Vidiian interface panels from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Pair of interface panels on Plexiglass, one measuring 31 in. x 34 in. and one 4 in. x 20 in. Visible in the episode, "Phage." Exhibit light scuffing. **$200 – $300**







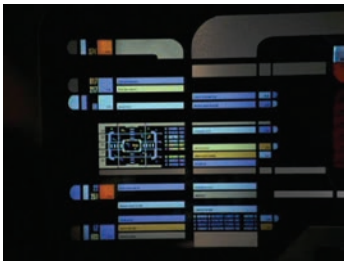
1535. ***Star Trek: Voyager*** **main bridge gel panel.** (Paramount-TV, 1995-2001) Very large main bridge panel measuring 90 in. x 23 in. Visible throughout *Voyager* in the episodes, "Displaced," "Heroes and Demons," One," "Parallax," "Prime Factors," "Repression," "Unforgettable," "Year of Hell" and "Cathexis." It exhibits some wear but remains in good condition. **$3,000 – $5,000**











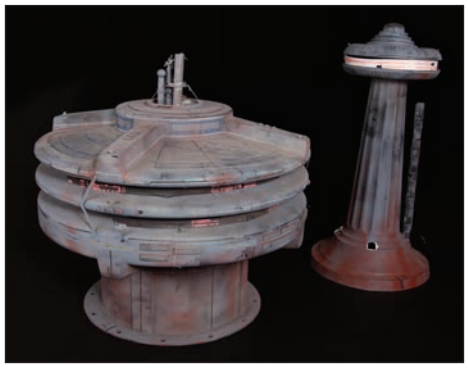
1536. **Bridge operations panel from** ***Star Trek: Voyager*****.** (Paramount-TV, 1995-2001) Operations LCARS display from Harry's console aboard the U.S.S. Voyager. Measures 61 in. long x 21 ½ in. tall. Exhibits some wear and handling; otherwise, very good condition. **$400 – $600**





1537. **Bio-Neural gel pack from** ***Star Trek: Voyager*****.** (Paramount-TV, 1995-2001) Crafted from aluminum and brass with gelatinous liquid (that has discolored over time). These packs were used throughout the Voyager for its bio-neural network aboard the ship. Measures 8 ½ in. x 6 in. **$400 – $600**

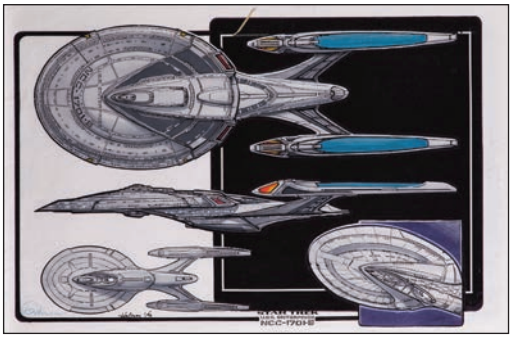
1538. **Kate Mulgrew "Captain Janeway" distressed jumpsuit from** ***Star Trek: Voyager*****.** (Paramount-TV, 1995-2001) Command Uniform worn by Captain Janeway (Kate Mulgrew) consisting of a jumpsuit, grey undershirt, communicator badge, stunt phaser, stunt tri-corder and boots. The distressed Starfleet uniform jumpsuit is black with command red shoulders, black elastic stirrups at the feet, a form fitting elastic waist band and interior nylon clasp belt, loops for 'away team' gear, Velcro size adjustments at the cuffs, and a zip up front with clasps at the top, and a Velcro patch for a Starfleet communicator. The interior tag is handwritten *"Kate Mulgrew #2"* and was therefore likely worn in multiple episodes before being distressed, the burnt marking and rip screen match to the Season 4 episode "Scorpion Part II." The undershirt is a blue-grey, long-sleeved with a rear zip closure and a sewn in Voyager tag that reads "Kate Mulgrew." The communicator badge is made of resin. The tricorder is made from foam with metal clasp on the rear for attachment to belt loops. The boots are a generic pair of Starfleet Female boots (not attributed to Janeway). **$3,000 – $5,000**



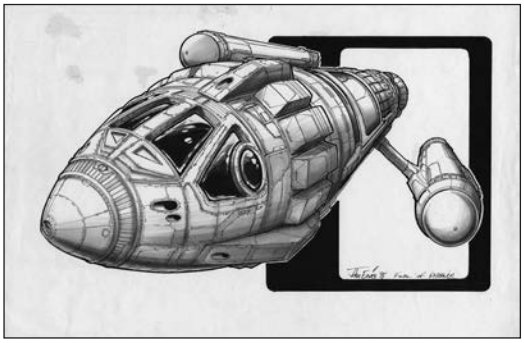




1539. Utopia Planitia model buildings from *Star Trek: Voyager* episode, "Lifesigns." (Paramount-TV, 1995-2001) A pair of scale building models believed to have been created for the Star Trek: Voyager episode, "Lifesigns." These are two of the four buildings representing part of the Federation's Utopia Planitia shipyard facility on the surface of Mars. The items are sturdy vacuum formed plastic painted light blue with graphical applications presented to appear as windows. A series of wires are present extending away from the items indicative of internal electrical elements. Smaller building has a dual lighting system that lights the roof and a second lighting system that the lights the graphic applications. Taller building has functional lighting on the roof, and a second, non-functional lighting system around the dome. The graphc applications have lost their adhesive quality but are still present. They measure approx. 24 ½ in. x 25 in. and 24 in. x 10 in. **$1,000 – $1,500**



1540. John Eaves original concept artwork for "NCC-1701-E" Starship Enterprise for *Star Trek: First Contact*. (Paramount, 1996) For the eighth *Star Trek* motion picture it was time for the Enterprise to be granted a forward-looking design rather than relying on the tweaks given to the 1960's original. This super-streamlined design by John Eaves, dated 1/96 and executed in India ink, colored marker, and gouache on 11" x 17" note paper, clearly achieves a fast and forward look. Identified by Eaves as "#5A Final Final." **$800 – $1,200**



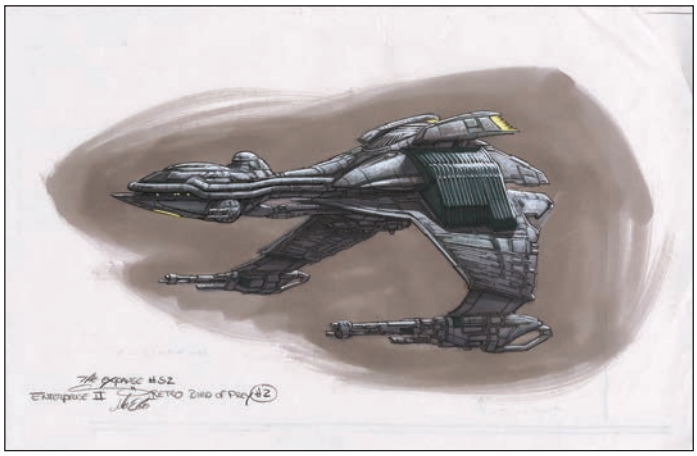
1541. John Eaves original concept artwork of spaceship "Phoenix" for *Star Trek: First Contact*. (Paramount, 1996) For the eighth *Star Trek* motion picture, staff illustrator John Eaves created an array of new and unique-looking spacecraft, including this final design sketch of the "Phoenix." Executed in pen & ink and gouache on 11" x 17" note paper, signed and dated '96 by Eaves. **$400 – $600**



1542. Original miniature nose section of Zefram Cochrane's warp ship Phoenix from *Star Trek: First Contact*. (Paramount, 1996) This miniature cockpit section measures approx. 8 in. long and fashioned from resin and painted gold with blacked-out windows. Based on a modified ICBM, the Phoenix was designed and flown by Prof. Zefram Cochrane and was humanity's first warp capable vessel. Originally from the collection of John Eaves. **$1,500 – $2,000**



1543. *Star Trek: First Contact* Borg interface panel of engine room in Enterprise. (Paramount, 1996) Control pane from the "Borg-ified" U.S.S. Enterprise. Mounted on Plexiglass measuring approx. 12 ½ in. x 14 ¼ in. Exhibits light scuffs. **$300 – $500**



1544. JOHN EAVES ORIGINAL CONCEPT ARTWORK OF KLINGON "RETRO BIRD OF PREY" FOR *STAR TREK: ENTERPRISE*. (Paramount-TV, 2001-2005) Executed in pencil, pen & ink, and gouache on 11" x 17" note paper by series concept artist John Eaves, depicting a retro-looking Klingon warcraft called a "Bird of Prey" which appears in the *Star Trek: Enterprise* season 2 finale, "The Expanse." Signed by Eaves, and with production notes. **$600 – $800**



1545. JOHN EAVES ORIGINAL CONCEPT ARTWORK OF VULCAN LANDSCAPE FOR *STAR TREK: ENTERPRISE*. (Paramount-TV, 2001-2005) Executed in colored pencil, pen & ink, and colored marker on 7" x 15" note paper mounted to 11" x 17" black matboard by series concept artist John Eaves. Depicts a hot and forbidding Vulcan landscape which appears in the *Star Trek: Enterprise* 79th episode, "Home." Signed by Eaves and dated 8/04 with episode designation and title. **$400 – $600**



1546. ENTERPRISE BRIDGE PANEL FROM *STAR TREK: ENTERPRISE*. (Paramount-TV, 2001-2005) Vulcan wall control panel (similar panels were also seen as door openers in the episode, "Impulse") plus additional alien wall panel made for the production but not used. Also includes a screen-used Engineering conduit aboard the U.S.S. Defiant from the episode, "In a mirror darkly." **$200 – $300**





1547. SCOTT BAKULA "CAPTAIN ARCHER" DISTRESSED JUMPSUIT FROM *STAR TREK: ENTERPRISE*. (Paramount-TV, 1995-2001) Dark blue jumpsuit worn by Scott Bakula as "Captain Archer" with Enterprise insignia patch on the left shoulder. Exhibits studio distressing with scuffs, studio blood, abrasions and stains as worn in the episode, "Hatchery." Interior Enterprise tag handwritten, *"Scott Bakula."* **$3,000 – $5,000**





1548. SCOTT BAKULA "CAPTAIN ARCHER" AWAY JACKET FROM *STAR TREK: ENTERPRISE*. (Paramount-TV, 1995-2001) Dark blue away jacket worn by Scott Bakula as "Captain Archer" with Enterprise insignia patch on the left shoulder. Exhibits studio distressing with scuffs, abrasions and trellium-D stains as worn in the episode, "Xindi." Interior Enterprise tag handwritten, *"Scott Bakula."* **$2,000 – $3,000**







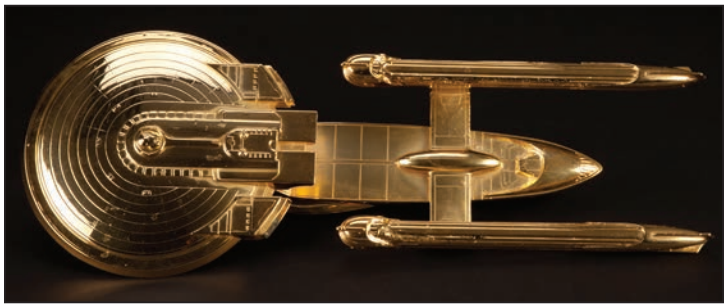


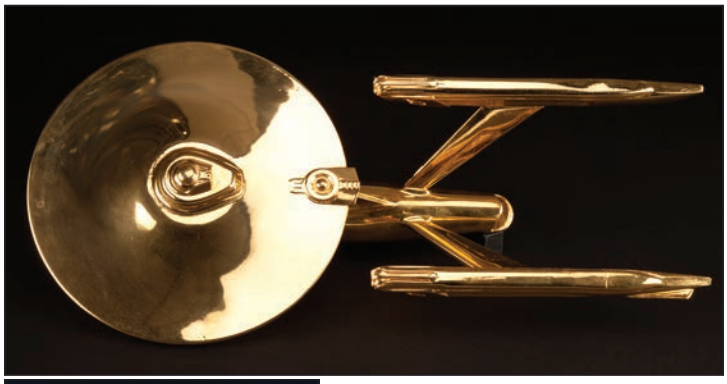


1549. FULL-SCALE SHUTTLEPOD 1 FROM *STAR TREK: ENTERPRISE*. (Paramount-TV, 2001-2005) One of only two full-scale shuttles made for the series, this process vehicle comprises three separate sections and features onboard electronics to illuminate the backlit navigation panel, exterior running lights and fluorescent lights for the rear thrusters. It has hatches on the port and starboard sides as well as the top. When the production ended, the control panels were stripped out so the restoration team consulted with Mike Okuda who provided his original files and schematics of the Shuttle's construction. Using Okuda's files, new control panels were replicated by the Paramount Sign Shop (the same shop that constructed the original panels) using the same products and materials used to construct the originals. The panels are screenprinted and feature finely detailed gauges, banks of buttons and keys, switches and readouts. Square rubber buttons are also incorporated on some of the keypad panels. This impressively built piece measures approx. 20 ft. long. Unbolts in three sections. Special shipping arrangements will apply. **$40,000 – $60,000**











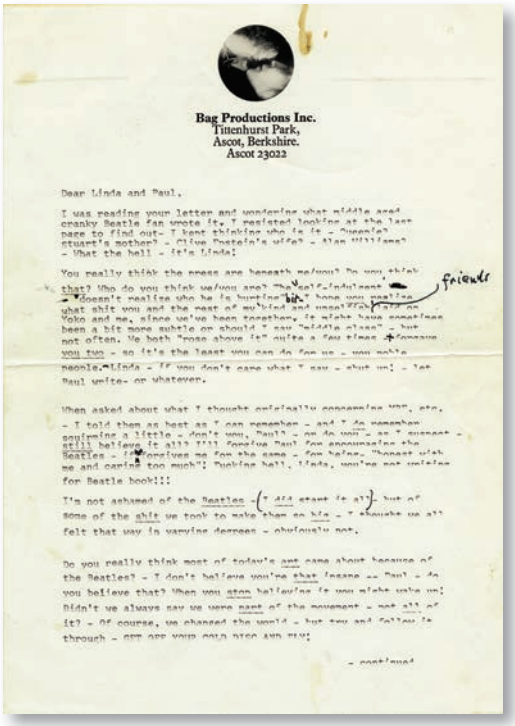




1550. Set of six gold plated display models from *Star Trek: Nemesis*. (Paramount, 2002) These six models, a collection of the various "Enterprise" ships from the original series' "NCC-1701" to Picard's newest starship, the "Enterprise-E," are each plated in 24k gold. Sizes range from 18 in. to 23 in. long. Includes the original "NCC-1701," *Star Trek IV-VI* "NCC-1701-A," *Generations* Enterprise "NCC-1701-B," *The Next Generation* Enterprises "NCC-1801-C" and "NCC-1701-D," and the *First Contact* ship "NCC-1701-E." These type of models were displayed in the redesigned observation lounge in *Nemesis*. **$6,000 – $8,000**







Bag Productions Inc.
Tittenhurst Park,
Ascot, Berkshire.
Ascot 23022

Dear Linda and Paul,

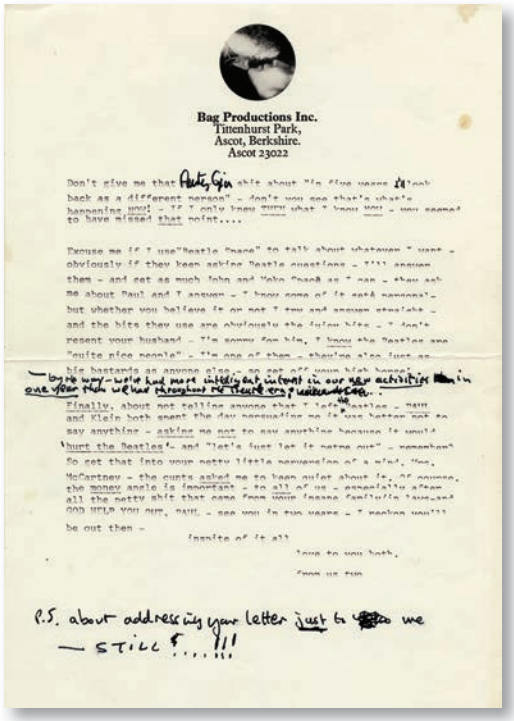
I was reading your letter and wondering what middle aged cranky Beatle fan wrote it. I resisted looking at the last page to find out- I kept thinking who is it - Queenie? Stuart's mother? - Clive Epstein's wife? - Alan Williams? - What the hell - it's Linda!

You really think the press are beneath me/you? Do you think that? Who do you think we/you are? The 'self-indulgent doesn't realize who he is hurting' bit—I hope you realize what shit you and the rest of my 'kind and unselfish' friends laid on Yoko and me, since we've been together. It might have sometimes been a bit more subtle or should I say `middle class' — but not often. We both `rose above it' quite a few times - & forgave you two — so it's the least you can do for us — you noble people. Linda — if you don't care what I say — shut up! — let Paul write — or whatever.

When asked about what I thought originally concerning MBE, etc. - I told them as best as I can remember - and I do remember squirming a little - don't you, Paul? - or do you - as I suspect - still believe it all? I'll forgive Paul for encouraging the Beatles - if he forgives me for the same - for being - `honest with me and caring too much'! Fucking hell, Linda, you're not writing for Beatle book!!!

I'm not ashamed of the Beatles - (I did start it all) but of some of the shit we took to make them so big - I thought we all felt that way in varying degrees - obviously not.

Do you really think most of today's art came about because of the Beatles? - I don't believe you're that insane -- Paul - do you believe that? When you stop believing it you might wake up! Didn't we always say we were part of the movement - not all of it? - Of course, we changed the world - but try and follow it through - GET OFF YOUR GOLD DISC AND FLY!



Bag Productions Inc.
Tittenhurst Park,
Ascot, Berkshire.
Ascot 23022

Don't give me that Aunty Gin shit about "in five years I'll look back as a different person" - don't you see that's what's happening now! - If I only knew NOW what I know NOW - you seemed to have missed that point....

Excuse me if I use "Beatle Space" to talk about whatever I want - obviously if they keep asking Beatle questions - I'll answer them - and get as much John and Yoko Space as I can - they ask me about Paul and I answer - I know some of it gets personal - but whether you believe it or not I try and answer straight - and the bits they use are obviously the juicy bits - I don't resent your husband - I'm sorry for him. I know the Beatles are 'quite nice people' - I'm one of them - they're also just as big bastards as anyone else - so get off your high horse! — by the way — we've had more intelligent interest in our new activities in one year than we had throughout the Beatle era.

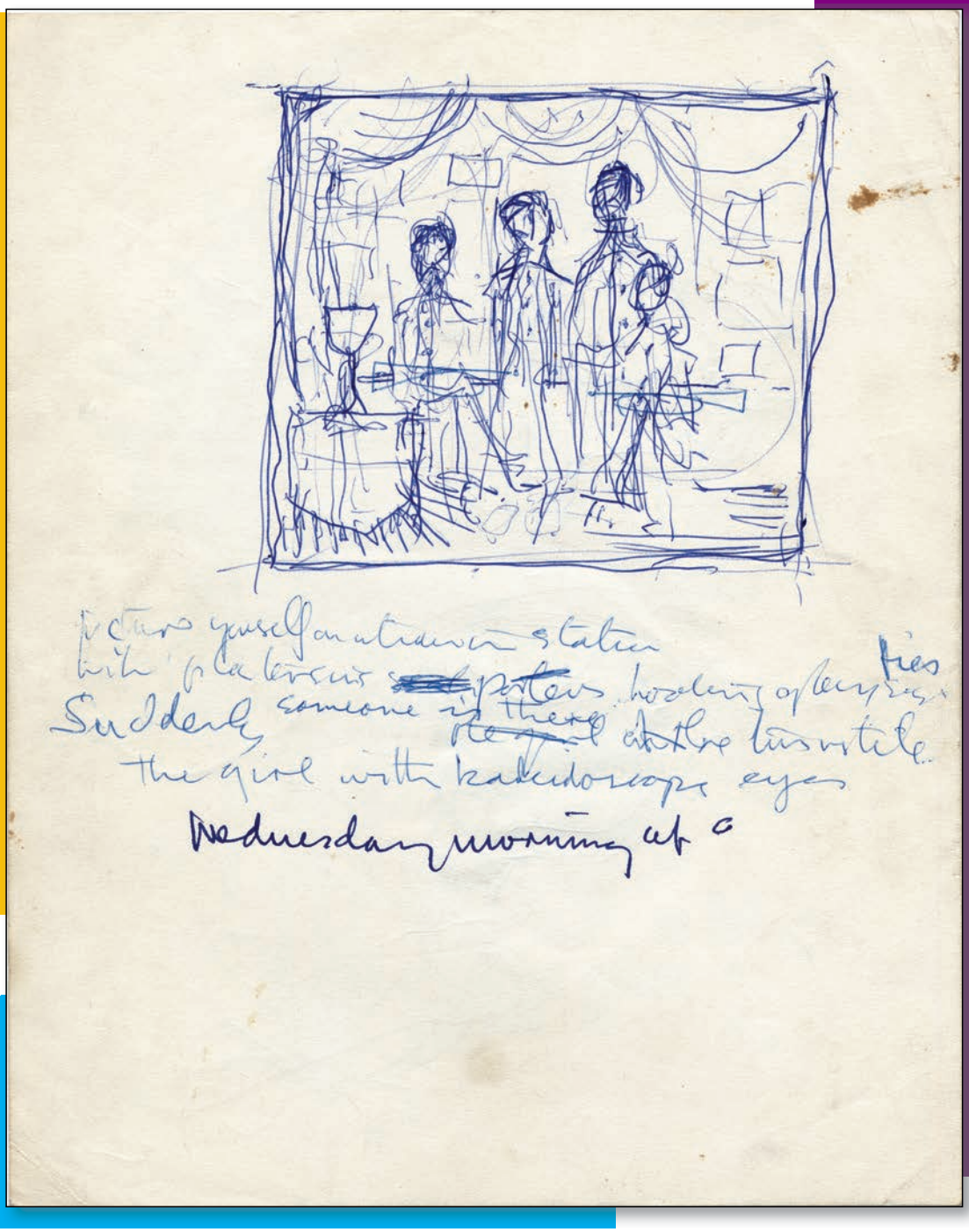
Finally, about not telling anyone that I left the Beatles - PAUL and Klein both spent the day persuading me it was better not to say anything - asking me not to say anything because it would 'hurt the Beatles' - and 'let's just let it petre out' - remember? So get that into your petty little perversion of a mind, Mrs. McCartney - the cunts asked me to keep quiet about it. Of course, the money angle is important - to all of us - especially after all the petty shit that came from your insane family/in laws - and GOD HELP YOU OUT, PAUL - see you in two years - I reckon you'll be out then - inspite of it all love to you both, from us two

P.S. about addressing your letter just to me — STILL!!!

1551. John Lennon, continuing his bitter feud with Paul (and Linda) McCartney by letter, concedes the importance of The Beatles to the world – but admits that the group's now sterile social impact calls for change as that period in his life is now over. John Lennon Incredible Typed Letter with his handwritten edits, additions and corrections, on "Bag Productions Inc., Tittenhurst Park, Ascot, Berkshire" letterhead stationery with photographic logo of John & Yoko, Two pages, approx. 8 ½ in. x 11 ¾ in., no date [c. 1971]. Written to: "Dear Linda and Paul" — Paul McCartney and his wife Linda Eastman McCartney. This is a draft of a yet final letter sent by John Lennon. Lennon writes (in full; his handwritten content is shown in **bold**):

"Dear Linda and Paul, I was reading your letter and wondering what middle aged cranky Beatle fan wrote it. I resisted looking at the last page to find out - I kept thinking who is it - Queenie? Stuart's mother? - Clive Epstein's wife? - Alan Williams? - What the hell - it's Linda! You really think the press are beneath me/you? Do you think that? Who do you think we/you are? The ***'self-indulgent doesn't realize who he is hurting' bit****—I hope you realize what shit you and the rest of my* ***'kind and unselfish' friends*** *laid on Yoko and me, since we've been together. It might have sometimes been a bit more subtle or should I say `middle class' — but not often. We both `rose above it' quite a few times -* ***&*** *forgave you two — so it's the least you can do for us — you noble people. Linda — if you don't care what I say — shut up! — let Paul write — or whatever. When asked about what I thought originally concerning MBE* [Member of the British Empire - the medal awarded to each of the Beatles in June of 1965, which John, at first, wanted to turn down - then indignantly returned in November of 1969]*, etc. — I told them as best as I can remember — and I do remember squirming a little — don't you, Paul? — or do you — as I suspect — still believe it all? I'll forgive Paul for encouraging the Beatles — if* ***he*** *forgives me for the same — for being — `honest with me and caring too much'! Fucking hell, Linda, you're not writing for Beatle book!!! I'm not ashamed of the Beatles —* ***(****I did start it all****)*** *— but of some of the shit we took to make them so big — I thought we all felt that way in varying degrees — obviously not. Do you really think most of today's art came about because of the Beatles? — I don't believe you're that insane — Paul — do you believe that? When you stop believing it you might wake up! Didn't we always say we were part of the movement — not all of it? — Of course, we changed the world — but try and follow it through — GET OFF YOUR GOLD DISC AND FLY! Don't give me that* ***Aunty Gin*** [penned over the typed words "anti-Gin"] *shit about 'in five years* ***I'll*** *look back as a different person'— don't you see that's what's happening NOW! — If I only knew THEN what I know NOW — you seemed to have missed that point…. Excuse me if I use 'Beatle Space' to talk about whatever I want — obviously if they keep asking Beatle questions — I'll answer them — and get as much John and Yoko Space as I can — they ask me about Paul and I answer — I know some of it gets personal — but whether you believe it or not I try and answer straight — and the bits they use are obviously the juicy bits — I don't resent your husband — I'm sorry for him. I know the Beatles are 'quite nice people' — I'm one of them — they're also just as big bastards as anyone else — so get off your high horse!* ***— by the way — we've had more intelligent interest in our new activities in one year than we had throughout the Beatle era.*** *Finally, about not telling anyone that I left* ***the*** *Beatles — PAUL and* [Allen] *Klein* [manager of the Beatles after February of 1969 - his three-year contract negotiated with John, George and Ringo; John Eastman, Linda's brother, was hired as General Counsel] *both spent the day persuading me it was better not to say anything — asking me not to say anything because it would* ***'hurt the Beatles'*** *— and 'let's just let it petre out' — remember? So get that into your petty little perversion of a mind, Mrs. McCartney — the cunts asked me to keep quiet about it. Of course, the money angle is important — to all of us — especially after all the petty shit that came from your insane family/in laws — and GOD HELP YOU OUT, PAUL — see you in two years — I reckon you'll be out then — inspite of it all love to you both, from us two* ***P.S. about addressing your letter just to me — STILL ….!!!"***

The rift between John and Paul dated back to McCartney's assumption of the leadership of the Beatles when Brian Epstein, their manager, died (August 27, 1967). Paul tried to assume control - and have the group continue on as before - when John's attention was diverted (with Yoko) - but he underestimated John's dedication to Yoko and his boredom with the Beatles. As far as John was concerned, the Beatles were dead. He was ready to quit. Paul and John were now taking different directions musically - politically - personally. On March 12, 1969, Paul married New York photographer Linda Eastman in London. Just 8 days later, on March 20, 1969, John married Yoko in Gibraltar. Though it was John who left the group, the formal announcement of the breakup of the Beatles was announced by Paul in a public relations coup for his first solo album, McCartney (April, 1970) - in which he made it clear that he was no longer a member of the Beatles. Lennon was furious with McCartney's pre-emptive strike. The sour relationship was to continue right up until the time John and Yoko left to settle in America (September, 1971) - never to return to Britain. The bitter in-fighting continued in person, by letter, newspaper and in their musical lyrics. An incredible letter which captures the animosity held between John and Paul in the months and years surrounding the breakup of the Beatles. **$40,000 – $60,000**



1552. Extremely rare early draft of John Lennon's handwritten lyrics for "Lucy in the Sky With Diamonds" from *Sgt. Pepper's Lonely Hearts Club Band*.

John Lennon Original Manuscript Lyrics for "Lucy in the Sky With Diamonds". One page, approx. 8 in. x 10 in., [1967]. John Lennon has penned an early draft of the lyrics to "Lucy in the Sky With Diamonds". The manuscript features some notes by Paul McCartney; Lennon's writing is exhibited below in **bold** and Paul's is in regular typeface:

"Picture yourself on a train in station

with plasticine porters and looking glass *ties*

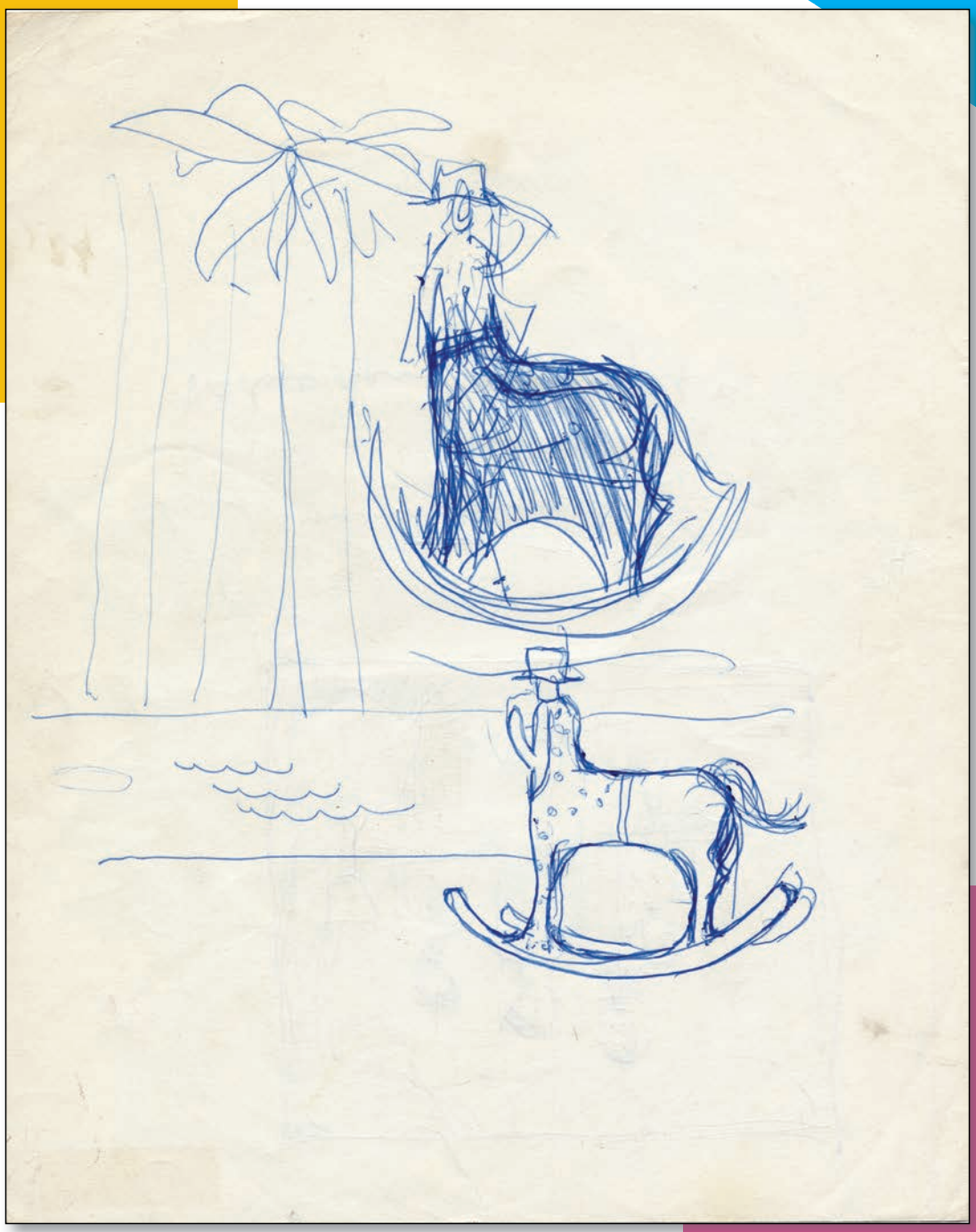
Suddenly ~~***the girl***~~ *someone is there* ***at the turnstile***

The girl with kaleidoscope eyes"

Below, in black ink, Lennon has begun the lyrics to another *Sgt. Pepper* song, "She's Leaving Home":

"Wednesday morning at…"





Contrary to the belief that the song title had a hidden reference to LSD, John Lennon's inspiration for the song came when his son, Julian, showed him a nursery school drawing he called "Lucy – in the sky with diamonds", depicting his classmate, Lucy O'Donnell. Although Lennon denied this, the BBC banned the song for what they thought were drug references. *Rolling Stone* magazine described "Lucy in the Sky With Diamonds" as "Lennon's lavish daydream" and music critic Richie Unterberger stated that it was one of the best songs on The Beatles famous Sgt. Pepper album, and one of the classic songs of psychedelia as a whole. Above the lyrics, Paul McCartney has penned a concept of the *Sgt. Pepper's Lonely Hearts Club Band* album cover featuring the four band members in buttoned jackets, surrounded by curtains and with frames in the background, presumably for the famous faces. On the verso is an ink drawing by McCartney, of "Rocking horse people" beside a palm tree.

An incredible Lennon manuscript from one of the best, most memorable songs from The Beatles *Sgt. Pepper* album. Since its release in June 1967, *Sgt. Pepper's Lonely Hearts Club Band* has become acclaimed as one of the most important albums in the history of popular music. In 2003, the album was placed at number one on *Rolling Stone* magazine's list of the "500 Greatest Albums of All Time" and it is one of the world's best selling albums, having shipped 32 million copies. One of the most important John Lennon Beatles manuscripts in private hands. Provenance: Butterfield & Butterfield, December 12, 1993, lot 1274. **$200,000 – $300,000**









1553. Richard Burton "Mark Antony" signature costume ensemble from Cleopatra. (TCF, 1963) Hand-crafted by Giuseppe Peruzzi of Casa d'Arte "Firenze," whose labels authenticate each separate piece of this exceptional hero Roman leader ensemble for Richard Burton as Antony, consisting of ceremonial green leather halter armor over a leopard-pattern fur vest, both with elaborate metallic decorations and bullion tassels; a green silk tunic with bullion embroidery; and finished with matching green leather wrist guards. Each piece is marked for costume change "29 P E", and all but wrist guards marked "BURTON, R". Entire ensemble is in an extraordinary state of preservation. Worn for the extended sequence in *Cleopatra* of teasing, humiliation, aggression, and seduction in this notorious film which most closely illustrates the public's perception of Elizabeth Taylor and Richard Burton's personal relationship off screen. **$15,000 – $20,000**





1554. HOWARD TERPNING ORIGINAL FINAL-DRAFT POSTER ARTWORK FOR THE 1963 *CLEOPATRA*. (TCF, 1963) Acrylic on 2-piece illustration board, approx. 30" x 44" and signed by Terpning in lower left. One of the most infamous film publicity paintings ever, for the movie that single-handedly changed the Hollywood studio system for all time. As one of three (equally) top-billed stars for *Cleopatra*, Rex Harrison was incensed to see the advance publicity art by Howard Terpning, especially a giant hand-painted billboard from his design, to depict only Richard Burton and Elizabeth Taylor in a revealing and romantic pose. If for no other reason, then the studio was certainly trading off the avalanche of press concerning Burton and Taylor's steaming and adulterous courtship. Harrison sued and Terpning was required by the studio to add Harrison into the design by enlarging and reworking his original painting, also forcing the studio to reprint all affected publicity material to correct this "oversight". Terpning has received numerous art-related awards, earning him a devoted following for his art outside of any Hollywood association. Routinely his paintings fetch several hundred thousand dollars at auction and two have broken the $1 million mark. An extraordinary and unique piece of Hollywood history. **$60,000 – $80,000**





1555. Elizabeth Taylor original plaster lifecast by makeup icons John Chambers and Bud Westmore. Circa 1962. This Cleopatra-era lifecast was created by makeup masters John Chambers and Bud Westmore in 1962 for *The List of Adrian Messenger* (Universal, 1963). This relatively modern-day mystery with an additional gimmick of featuring a number of prominent Hollywood actors who were heavily disguised in makeup with their identities revealed at the end of the film. Elizabeth Taylor was offered a disguised role but turned it down because the make-up would be too uncomfortable. Interestingly, this lifecast was done for this make-up test. A unique and perhaps once-in-a-lifetime opportunity to acquire a lifecast of Elizabeth Taylor at the peak of her glamour. Measures 10 in. tall x 5 in. wide. With LOA. **$4,000 – $6,000**







1556. Clark Gable Army Air Corps military jacket. Olive drab officer's coat, single breasted with four-button and belt closure. United States and Air Corps insignia sewn on the collar and lapels, insignia of the 8th Air Force of the left shoulder. Commissioned by Gable and bearing the interior typewritten Phelps-Terkel label [made exclusively for] "Capt. Clark Gable," [Date] "11/10/43," [Store] "Wil.," [Goods] "KB 3504," [Order] "D 3819." Following the devastating news of his wife Carole Lombard's death, Gable enlisted in the U.S. Army Air Corps and shortly after training made a recruiting film titled, "Combat America," with the Eighth Air Force to recruit gunners. Gable spent most of the war in the UK, flying five combat missions. During one of the missions, Gable's aircraft was damaged by flak, some passing through his boot and narrowly missing his head. He was awarded the Air Medal and the Distinguished Flying Cross for his efforts. Interestingly, Adolf Hitler esteemed Gable above all other actors and offered a sizable reward to anyone who captured him unharmed. Gable arrived back in California on November 1, 1943, so this military jacket was ordered after he returned, wearing his uniforms at certain occasions until he was discharged in June, 1944. The buttons appear to have been replaced along the front, the two buttons on the breast pockets are missing. It exhibits only slight fading along the top of the shoulders and remains in excellent condition. **$3,000 – $5,000**



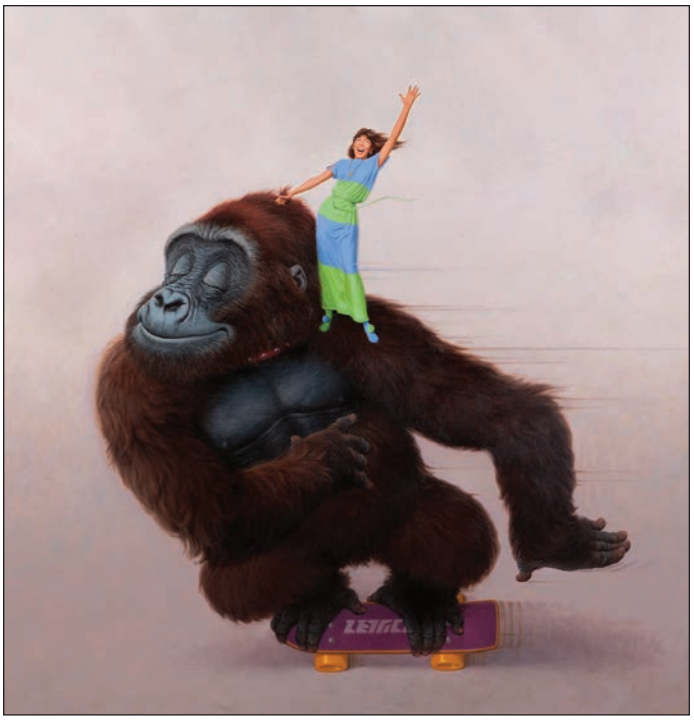




1557. Arthur Miller and Marilyn Monroe Ketubah for their July 1, 1956 wedding ceremony. Arthur Miller and Marilyn Monroe's ketubah, traditionally a special Jewish prenuptial agreement, outlining the rights and responsibilities of the groom in relation to the bride. This beautiful, richly colored document is printed on two oblong 8 ½ in. x 11 in. leaves and reads, "I am my beloved's, and my beloved is mine. No man without woman; no woman without man; and neither without God. This Testimonial witnesses that *Arthur Miller* and *Marilyn Monroe* were united in marriage in the city of *Lewisboro, Westchester* on *July 1, 1956*, *22nd of Tammuz 5716*, In accordance with the rite of Israel and in compliance with the laws of the State of *New York*. Signed by Rabbi *Robert E. Goldburg* and witnessed by Arthur's brother, *Kermit Miller*, as well as Marilyn's acting coach, *Lee Strasberg*. Monroe and Miller were married in a civil ceremony on June 29, 1956 and again in a Jewish ceremony on July 1. Their nuptials were celebrated at the home of Miller's literary agent, Kay Brown, with some 30 friends and family in attendance. Nominally raised a Christian, Monroe converted to Judaism before marrying Miller. Miller reflecting on his courtship with Marilyn wrote, "She was a whirling light to me then, all paradox and enticing mystery, street-tough one moment, then lifted by a lyrical and poetic sensitivity that few retain past early adolescence." Affixed to a double pane mat with tape on the verso, overall dimensions are 14 in. x 21 in. Retains the backing from the original frame with Christie's label and E. 45th St., New York framing shop label. Provenance: Christie's South Kensington, December 20, 1990, Lot 221A. **$20,000 – $30,000**



1558. Birney Lettick final poster artwork from *In God We Tru$t*. (Universal, 1980) Final artwork by Birney Lettick for the *In God We Tru$t* one-sheet poster featuring Marty Feldman as "Brother Ambrose" about to be cut from his safety line by the hand (and shears) of God. Accomplished in oil on a church window-shaped board measuring 19 ¼ in. x 32 in. Signed *"Fra Lettick"* at the lower right. Housed in a custom-made Plexiglass display frame measuring 25 in. x 37 in. **$2,000 – $3,000**



1559. Original one-sheet poster artwork by Birney Lettick for *The Incredible Shrinking Woman*. (Universal, 1981) Final artwork by Birney Lettick for *The Incredible Shrinking Woman* one-sheet style-B poster featuring Lily Tomlin as "Pat Kramer" hanging on to a gorilla on a skateboard. Accomplished in oil on board measuring 39 in. x 40 in. Signed by Lettick at the center right. Notated by Lettick on the verso, *"This painting is the property of* [stamped] Birney Lettick *121 E. 35 Street N.Y.C. 10016, please return after reproduction Dec. 1980."* **$2,000 – $3,000**



1560. Original artwork for *Little Miss Marker*. (Universal, 1980) Artwork by Birney Lettick for *Little Miss Marker* featuring Walter Matthau "Sorrowful Jones," Julie Andrews "Amanda" and Sara Stimson as "The Kid." Most likely done for the cover of *TV Guide*, it is accomplished in oil on board measuring 20 in. x 25 in. (image size is 13 ¼ in. x 16 ½ in.) Signed by Lettick at the lower right. Exhibits slight bumping at the corners. **$600 – $800**

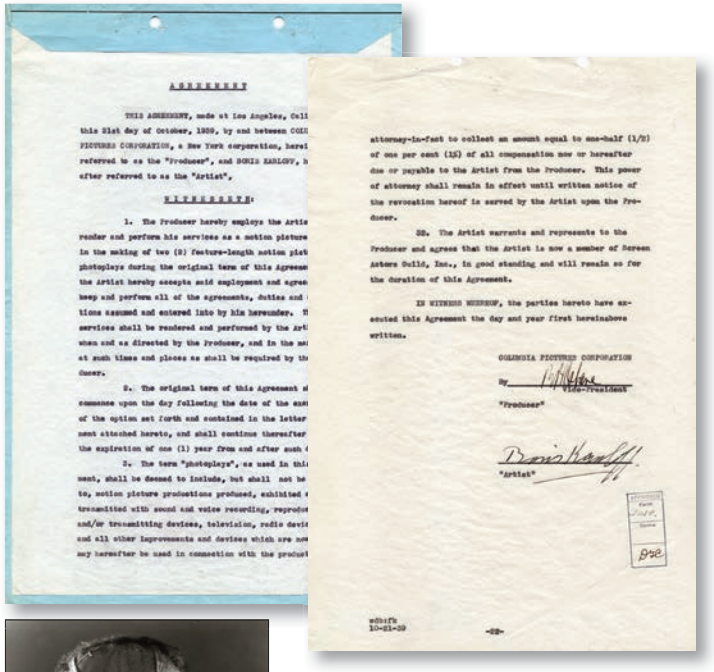
Japan Disaster Relief

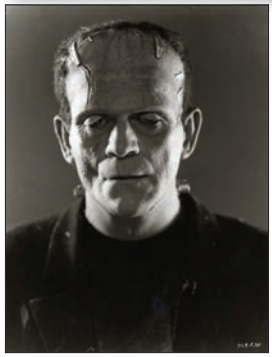
Three-time Academy Award-nominated director Frank Darabont, world-renowned poster artist Drew Struzan and special effects and make-up wizard Greg Nicotero, have generously donated 100% of the proceeds of the following 74 Lots (Lots 1562-1637) to the Red Cross to benefit the earthquake and tsunami victims in Japan.



Film director, screenwriter and producer, Frank Darabont, has been nominated for three Academy Awards and a Golden Globe. He directed the films *The Shawshank Redemption* (nominated for seven Academy Awards including Best Adapted Screenplay and Best Picture), *The Green Mile* (nominated for a Best Picture and Best Adapted Screenplay) and *The Mist*, all based on stories by Stephen King. In 2010 he developed the critically acclaimed AMC television series, *The Walking Dead*, based on the comic book by Robert Kirkman.

1561. No Lot

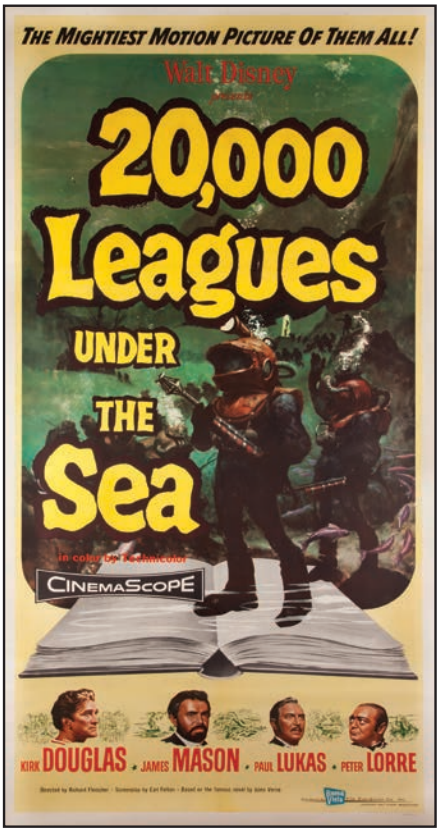




1562. Boris Karloff signed contract. Two pages, legal Folio, dated October 21, 1939, between Boris Karloff and Columbia Pictures Corporation, most likely for *The Man They Could Not Hang*. Signed boldly, *"Boris Karloff,"* in black ink on the last page. A fantastic signed Karloff contract from the zenith of his career.
$1,000 – $2,000



1563. *The Animal World* three-sheet poster. (Irwin Allen, 1946) Three-sheet (40 ½ in. x 77 in.) poster for Irwin Allen's documentary film which included live-action footage of animals throughout the world, as well as a ten-minute stop-motion animated sequence about dinosaurs produced by Ray Harryhausen and Willis O'Brien. Folded. Exhibits chips and edge tears at the margins, colors remain bright and vivid.
$200 – $300



1564. *20,000 Leagues Under the Sea* three-sheet poster. (Walt Disney, 1954) Three-sheet poster (42 ½ in. x 77 in.) on linen and mounted to board. Original release material for this film is notoriously rare. Marginal smudging, 2 in. tear at upper right corner. **$400 – $600**



1565. ***Invasion of the Saucer Men*** **three-sheet poster.** (AIP, 1957) One of the most sought-after of all 1950s science fiction posters, this is a rare three-sheet poster exhibiting slight overall fading. On linen. **$3,000 – $5,000**



1568. ***The Haunting*** **three-sheet and six-sheet posters.** (Argyle, 1963) Argyle, 1963) Three-sheet (40 ½ in. x 77 in.) poster. Folded. Exhibits faint creasing along folds, slight tape residue at the margins. Includes a six-sheet (81 in. x 81 in.) poster. Folded. Exhibits faint creasing, tiny chips at folds. **$200 – $300**



1566. **Set of** ***Time Machine*** **lobby cards.** (MGM, 1960) 7 lobby cards for *The Time Machine* (missing card #1). They exhibit pinholes at the corners, faint smudging in the margins.
$400 – $600



1569. **Original comic artwork of Boris Karloff by Tom Sutton for** ***Creepy #27*** **inscribed and signed by Forry Ackerman.** (Warren Publishing, 1969) 14 ½ in. x 20 ½ in. Pen and ink on board. Original comic artwork by Tom Sutton for "Creepy's Loathsome Lore" which appeared in *Creepy #27,* and depicting Boris Karloff in his signature roles in *Frankenstein*, *The Mummy* and *The Raven*. It features Karloff seated with Jack Pierce applying the Monster makeup and being swathed in gauze as the Mummy. Text by Forrest J Ackerman and inscribed by him along the upper margin, *"KARLOFF! Man of a thousand faces – from Mummy – slow to swift death from invisible ray's flow! Ackolyte Forrest J – 1993."* Tom Sutton's career is synonymous with his work for the horror comic, *Creepy*. Slight glue residue at the top edge and upper center, light smudging at the margins. A wonderful association between these two icons of horror. **$300 – $500**

1567. **No Lot**





1570. Barry Windsor-Smith *Fantastic Island* signed by Barry Smith and signed limited *Hellboy* print numbered 1/125. *Fantastic Island*, published by The Gorblimey Press, 1978. Suite of four plates on textured paper, Folio 10 in. x 16 in., in printed card stock folder. Title print signed and numbered in brown ink, *"Barry Smith 10/1000."* Slight rubbing to folder and gently bumping of corners. Includes Hellboy limited edition color print on rag paper, measuring 11 ¾ in. x 15 ½ in, depicting Hellboy standing atop a Sammael creature. Numbered *1/125* in pencil at the lower left corner and signed *"Mignola"* by creator Mike Mignola. **$100 – $200**





1571. Tim Robbins "Andy Dufresne" carved rock figures from *The Shawshank Redemption*. (Columbia, 1994) Group of carved rock figures from the collection of Tim Robbins' character "Andy Dufresne." Carved from decorative green and colored stone and depicting an eagle, woman, horse head, ancient Mexican gods, salamander and a crystal, they are clearly seen sitting on the window sill of his cell. They measure approx. 2 ½ in. to 4 in. tall. **$600 – $800**





1572. Tim Robbins "Andy Dufresne" escape tools from *The Shawshank Redemption*. (Columbia, 1994) Signature collection of tools used by Tim Robbins as "Andy Dufresne." Includes his small metal pick hammer with wood handle (7 ½ in. long) which we first see him using to carve his name into the cell wall and was used over his 20 year incarceration to tunnel out of Shawshank State Prison. Also includes sandpaper and a rock polishing cloth. A wonderful collection of signature props from the film. **$1,000 – $1,500**





1573. Three Maine State Police badges and Shawshank State Prison Patch from *The Shawshank Redemption*. (Columbia, 1994) Collection of three Maine State Police badges of silver metal and enamel worn by the prison guards in *The Shawshank Redemption*. Measure 2 ¼ in. diameter. Also includes a production made Shawshank State prison patch. Measures 2 ¾ in. x 2 ¼ in. **$300 – $500**

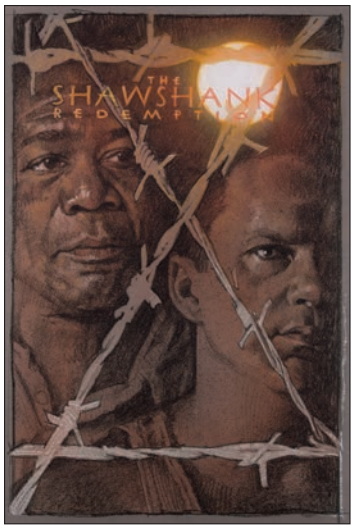




1574. Pair of Shawshank Prison badges from *The Shawshank Redemption*. (Columbia, 1994) Pair of Shawshank Prison Badges, one silver and one gold, worn by the prison guards in *The Shawshank Redemption*. Measures 2 in. x 3 ½ in. **$400 – $600**



1575. *The Shawshank Redemption* poster artwork by Drew Struzan. (Columbia, 1994) Giclée print by Drew Struzan featuring original artwork commissioned by director Frank Darabont for *The Shawshank Redemption*. Measures approx. 20 in. x 26 in. Framed. **$400 – $600**



1576. ***THE SHAWSHANK REDEMPTION*** **POSTER ARTWORK BY DREW STRUZAN.** (Columbia, 1994) Giclée print by Drew Struzan featuring original artwork commissioned by director Frank Darabont for *The Shawshank Redemption*. Measures approx. 20 in. x 26 in. Framed.
$400 – $600



1577. ***THE SHAWSHANK REDEMPTION*** **ONE-SHEET POSTER SIGNED BY FRANK DARABONT.** (Columbia, 1994) Double-sided one-sheet poster featuring artwork by Drew Struzan. Inscribed at the lower left in, *"Get busy living or get busy dying, Frank Darabont."*
$300 – $500



1578. ***THE SHAWSHANK REDEMPTION*** **POSTER ARTWORK, SIGNED BY DARABONT AND STRUZAN.** (Columbia, 1994) Giclée print by Drew Struzan featuring original artwork commissioned by director Frank Darabont and depicting the principle cast members of *The Shawshank Redemption*. Measures 24 in. x 39 ½ in. (image size 20 in. x 35 ½ in.). Signed in pencil by Darabont and Struzan along the lower margin. Very fine. **$400 – $600**



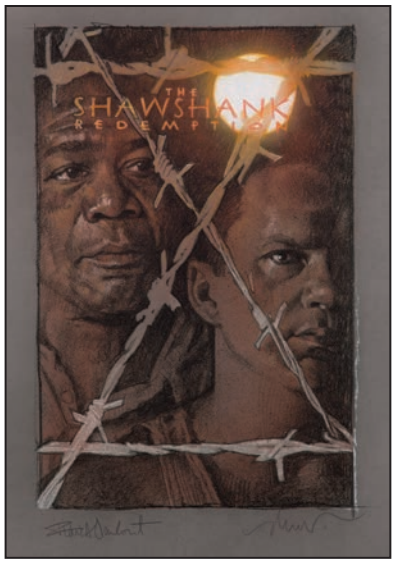
1579. **FRANK DARABONT, TIM ROBBINS AND MORGAN FREEMAN ARTWORK FROM "*THE SHAWSHANK REDEMPTION*.** (Columbia, 1994) Giclée print by Drew Struzan featuring a candid portrait of director Frank Darabont, Tim Robbins and Morgan freeman on the set of *The Shawshank Redemption*. Measures 22 in. x 30 in.. Signed in pencil by Darabont and Struzan along the lower margin. Very fine. **$400 – $600**



1580. **ORIGINAL POSTER ARTWORK FOR *THE SHAWSHANK REDEMPTION*.** (Columbia, 1994) Giclée print by Drew Struzan featuring original artwork commissioned by director Frank Darabont and depicting the principle cast members of *The Shawshank Redemption*. Measures 22 in. x 30 in. (image size 14 ¼ in. x 23 in.). Signed in pencil by Darabont and Struzan along the lower margin. Lower right corner bumped; otherwise, Very fine. **$400 – $600**



1581. **ORIGINAL ARTWORK FOR *THE SHAWSHANK REDEMPTION*.** (Columbia, 1994) Giclée print by Drew Struzan featuring original artwork commissioned by director Frank Darabont and depicting the principle cast members of *The Shawshank Redemption*. Measures 22 in. x 28 ½ in. (image size 15 in. x 21 in.). Signed in pencil by Darabont and Struzan along the lower margin. Lower right corner bumped; otherwise, Very fine. **$400 – $600**



1582. Original artwork for *The Shawshank Redemption*. (Columbia, 1994) Giclée print by Drew Struzan featuring original artwork commissioned by director Frank Darabont and depicting the principle cast members of *The Shawshank Redemption*. Measures 22 in. x 29 in. (image size 14 in. x 21 in.). Signed in pencil by Darabont and Struzan along the lower margin. Upper right corner bumped; otherwise, Very fine. **$400 – $600**



1583. Original artwork for *The Shawshank Redemption* poster. (Columbia, 1994) Giclée print by Drew Struzan featuring original artwork commissioned by director Frank Darabont and depicting the principle cast members of *The Shawshank Redemption*. Measures 33 in. x 43 in. (image size 30 in. x 40 in.) Signed in pencil by Darabont and Struzan along the lower margin. Very fine. **$400 – $600**





1584. Prison badge from *The Green Mile*. (Warner Bros, 1999) "U.S. Prison Service Penal Institutions" gold metal badge worn by the guards in *The Green Mile*. Measures 2 in. x 2 in. **$200 – $300**



1585. Tom Hanks "Paul Edgecomb" key from *The Green Mile*. (Warner Bros, 1999) Hero key that unlocked the cell doors Solid brass and stamped "Folger Adam Lemont, Illinois," Measures 5 in. long. **$400 – $600**



1586. Mousetrap from *The Green Mile*. (Warner Bros, 1999) This mousetrap caught the mouse that Michael Clark Dunan "John Coffey" resurrects, revealing his powers.
$200 – $300



1587. Thread spindle and cigar box from *The Green Mile*. (Warner Bros., 1999) Death row inmate Michael Jeter "Eduard Delacroix's" wooden thread spindle visible being rolled by the resurrected mouse in the cell and prop March Wheeling cigar box. **$200 – $300**





1588. FRAMED PHOTO OF BONNIE HUNT "JAN EDGECOMB" FROM *THE GREEN MILE*. (Warner Bros, 1999) Vintage style sepia tone 8 in. x 10 in. print of Bonnie Hunt as "Jan Edgecomb" from *The Green Mile*. Housed in a simple metal frame. **$200 – $300**





1589. ELECTRIC CHAIR FROM *THE GREEN MILE*. (Warner Bros, 1999) Production made and very heavily built of stained oak with riveted copper plates at the arms and seat in order to conduct electricity through the body, adjustable thick steel bars with wool padding for securing the arms and legs, a padded headrest and leather belts for securing the ankles and forearms.. It measures 27 ½ in. wide x 28 in. deep x 55 ½ in. tall. Special shipping arrangements will apply. **$4,000 – $6,000**



1590. *THE GREEN MILE* UNIQUE ONE-SHEET POSTER ENLARGEMENT SIGNED BY FRANK DARABONT. (Warner Bros, 1999) Unique enlargement of the one-sheet poster measuring 48 in. x 70 in. Signed in ink by director Frank Darabont. **$300 – $500**



1591. *THE GREEN MILE* ONE-SHEET POSTER SIGNED BY FRANK DARABONT. (Warner Bros, 1999) One-sheet poster featuring artwork by Drew Struzan. Inscribed at the lower left corner, *"Roll on two! Frank Darabont."*
$300 – $500



1592. HERO SCREEN-USED FRAMED PHOTO OF JIM CARREY "PETER APPLETON" AND MARTIN LANDAU "HARRY TRIMBLE" FROM *THE MAJESTIC*. (Warner Bros., 2001) Screen-used hero 8 in. x 10 in. black & white print of Jim Carrey and Martin Landau standing outside The Majestic theater. Housed in a decorative gold metal frame. **$300 – $500**





1593. Jim Carrey "Peter Appleton" accident costume from *The Majestic*. (Warner Bros., 2001) Pair of white shirts, tan linen pants, tan leather belt and tan wing tip shoes worn by Jim Carrey after washing up on the beach. Exhibits studio soiling and distress. Shirts with interior Arto labels. Includes the original handwritten costumers tag. **$400 – $600**





1594. Jim Carrey "Peter Appleton" costume from *The Majestic*. (Warner Bros., 2001) Pale straw color plaid sport coat and pair of light blue spread collar shirts with interior Anto labels dated Jan. and Feb. 2001, worn by Jim Carrey near the end of the film when he returns to the town of Lawson. Includes the original handwritten costumer's tag. **$400 – $600**

1595. Jim Carrey "Peter Appleton" trial suit from *The Majestic*. (Warner Bros., 2001) Grey two-piece suit with pale blue chalk stripe, pale blue Oxford shirt with interior " J C" label dated May 2001, black split Oxford shoes, black leather belt, grey socks and dark blue patterned tie worn by Jim Carrey during the trial scene in the film. Includes the original handwritten costumer's tag and continuity Polaroid of Carrey wearing the costume. **$400 – $600**





1596. Jim Carrey "Peter Appleton" costume from *The Majestic*. (Warner Bros., 2001) Dark grey two-piece suit, white shirt with interior "J C" label dated Feb. 2001, brown leather belt, dark brown Oxford shoes and purple patterned tie worn by Jim Carrey at the funeral and when he discovers his true identity. Includes original handwritten costumer's tag. **$400 – $600**





1597. Jim Carrey "Peter Appleton" costume from *The Majestic*. (Warner Bros., 2001) Brown/grey herringbone pattern pants, purple/grey shirt with interior Venice Custom Shirts label dated Feb. 2001, tan socks, brown leather shoes worn by Jim Carrey at the auditorium and the cemetery. Includes original handwritten costumer's tag. **$400 – $600**





1598. No Lot



1599. *The Majestic* one-sheet poster signed by Frank Darabont. (Warner Bros., 2001) Double-sided one-sheet poster featuring artwork by Drew Struzan. Inscribed in ink at the center left, *"The good guy should always win. Frank Darabont."* **$300 – $500**



1600. Spider-like predator maquette from *The Mist*. (Dimension Films, 2007) Fearsome-looking Spider-like creature maquette of a foam latex body with hard rubber legs. Completely hand-painted and detailed. Measures 11 ½ in. long x 15 ½ in. wide x 6 ½ in. tall. **$300 – $500**



1601. *The Mist* one-sheet poster signed by Frank Darabont. (Dimension Films, 2007) One-sheet poster inscribed in ink, *"If you scare people badly enough, you can get them to do anything. Frank Darabont."* Slight handling wear at the left edge. **$300 – $500**



1602. *The Walking Dead* press kit with pen and coffee mug signed by Frank Darabont. (AMC-TV, 2010-) *The Walking Dead* press kit in sturdy cardboard box with faux blood stains, *The Walking Dead: Season One* hardcover picture book signed by director Frank Darabont and creator Robert Kirkman, Drew Struzan illustration, promotional material on the actors and filming, DVD with episodes 1 & 2, press material and photography disc, as well as a cast resin Colt Python commissioned by artist Agelio Batle and numbered *5* of 1000. In addition a coffee mug signed by Darabont and Kirkman and a faux bone pen. **$300 – $500**



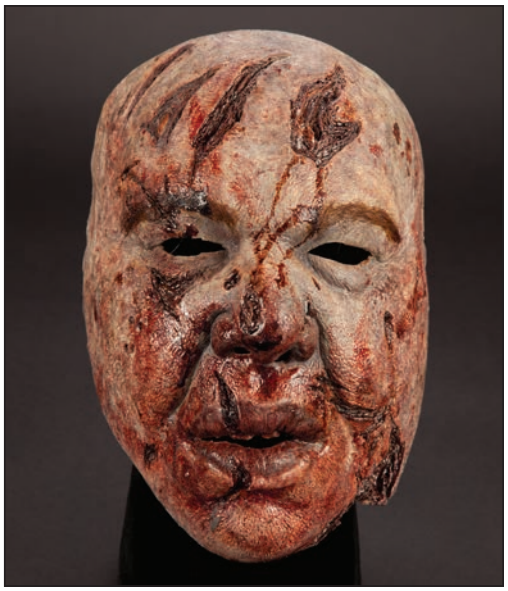


1603. **Special effects zombie face mask from *Walking Dead*.** (AMC-TV, 2010-) Zombie face mask of latex with elastic band at the back, hand-painted and detailed with large diagonal gashes, studio blood and hand-applied hair for the eyebrows. **$400 – $600**



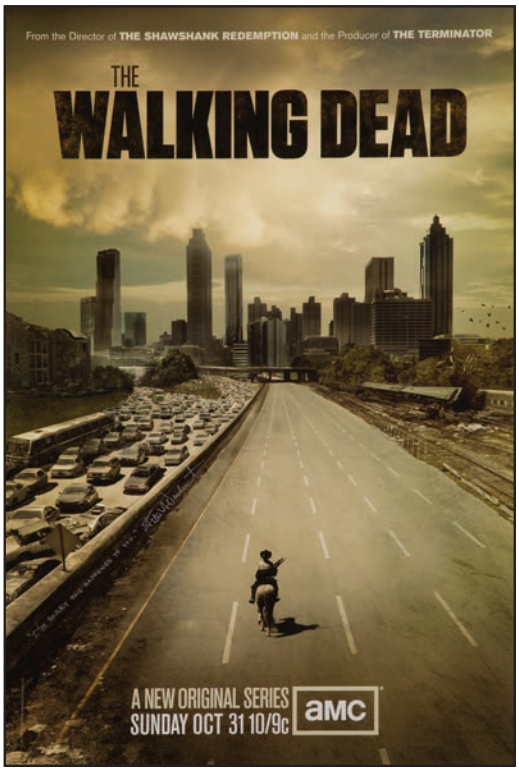


1605. **Special effects zombie face mask from *Walking Dead*.** (AMC-TV, 2010-) Zombie face mask of latex with elastic band at the back, hand-painted and detailed with missing nose, exposed flesh and sores. **$400 – $600**





1604. **Special effects zombie face mask from *Walking Dead*.** (AMC-TV, 2010-) Zombie face mask of latex with elastic band at the back, hand-painted and detailed with exposed teeth,, open sore on left cheek and hand-applied hair for the eyebrows. **$400 – $600**



1606. ***The Walking Dead*** **one-sheet poster signed by Frank Darabont.** (AMC-TV, 2010-) One-sheet poster inscribed in ink at the lower left, *"I'm sorry this happened to you. Frank Darabont."* **$300 – $500**

Drew Struzan / Limited Edition Art Prints from Hollywood

These are original Limited Edition art prints printed in the Giclée method, the most accurate printing method used by artists and museums for reproductions.

All are signed personally by the artist and numbered.

They were originally produced for galleries in Japan. The editions are all sold out and all that remain are these Artist Proofs. These are identical to the edition prints, except these are owned by the artist. They are numbered as Artist Proof "AP" or Press Proof "PP" and signed "drew." The editions in Japan originally sold between $5,000 and $10,000 each as they became more rare.

I am pleased to allow these prints to be auctioned for the benefit of the Japanese people in their time of need. I am especially pleased as the artwork prints were done for Japan initially and now they can be used to help the people.

These prints have never been made available in the U.S. before.



1608. *E.T.: The Extra-Terrestrial* poster artwork. Measures 22 in. x 32 ¼ in. Signed and marked *"PP"* (Press Proof). **$1,000 – $2,000**



1607. *E.T.: The Extra-Terrestrial* parks art. Measures 22 ½ in. x 32 ½ in. Signed and numbered *"AP 18/20."* **$1,000 – $2,000**



1609. Indiana Jones Adventure Disneyland Parks poster. Lithograph measuring 25 ½ in. x 38 in. Signed and numbered *"46/50 PP."* Rare and has not been seen since 1995. **$1,000 – $2,000**



1610. ***Star Wars: Episode I – The Phantom Menace*** **TV Guide cover art (4 covers).** Measures 37 ¾ in. x 17 in. Signed and numbered *"AP 17/20."* **$1,000 – $2,000**



1611. ***Star Wars: Episodes I-VI*** **Wizards of the Coast.** Measures 19 in. x 35 in. Signed and marked "PP." **$1,000 – $2,000**



1612. **George Lucas The Creative Impulse, Artwork for George's biography book cover.** Measures 22 ½ in. x 34 in. Signed by Drew Struzan and George Lucas, *"AP 39/55."* **$1,000 – $2,000**



1613. PROUD POCAHONTAS PRODUCED FOR DISNEYANNA CONVENTION. 39 in. x 26 in. Signed and marked *"PP."* **$1,000 – $2,000**



1615. *STAR WARS: EPISODE IV – A NEW HOPE* "CIRCUS POSTER." Measures 32 in. x 22 in. Signed and marked *"PP."* **$1,000 – $2,000**



1614. *STAR WARS: EPISODE VI - REVENGE OF THE JEDI.* Measures 22 in. x 34 in. Signed and marked *"PP."* **$1,000 – $2,000**



1616. *STAR WARS: EPISODE II – ATTACK OF THE CLONES.* Measures 33 ¼ in. x 22 1/2 in. Signed and numbered *"19/20."* **$1,000 – $2,000**



1617. ***Harry Potter and the Sorcerer's Stone.*** Measures 33 ½ in. x 22 ½ in. Signed and numbered *"152/200."* These prints made by Warner Bros. for VIPs. **$1,000 – $2,000**



1619. ***Raiders of the Lost Ark.*** Measures 32 x 22.5 in., signed and numbered *"AP 2/20."* **$1,000 – $2,000**



1618. ***Indiana Jones and the Kingdom of the Crystal Skull.*** Measures 40 in. x 25 ¼ in. Signed *"drew,"* this edition printed by Paramount for VIPs. **$1,000 – $2,000**



1620. **America's Movies for the World's Athletes / XXIII Olympic Games.** Measures 23 in. x 21 ½ in. Signed and numbered *"AP 1/20."* This art produced through AFI/Jane Firstenberg, Steven Spielberg and Drew Struzan for the Movie Festival for the World Athletes in Los Angeles, 1984. Only the athletes received this poster. **$1,000 – $2,000**



1621. ***JURASSIC PARK: THE LOST WORLD.*** 22 ½ in. x 30 ½ in. Signed and numbered *"AP 18/20."* Commissioned and painted specifically for the Japanese galleries. **$1,000 – $2,000**



1622. ***STAR WARS/*** **SPECIAL EDITIONS (TRIPTYCH).** Measures 20 in. x 35 in., Signed and numbered *"AP IV/XX."*
$1,000 – $2,000



1623. ***BACK TO THE FUTURE PART III/*** **SPECIAL.** Measures 33 in. x 22 in. Signed and numbered "AP 1/20." **$1,000 – $2,000**



1624. ***Star Wars: Episode III – Revenge of the Sith.*** Measures 34 in. x 23 in. Signed and numbered *"3/10 AP."* **$1,000 – $2,000**



1626. ***Harry Potter and the Chamber of Secrets.*** Measures 33 in. x 22 ½ in. Signed and numbered *"1/4."* **$1,000 – $2,000**



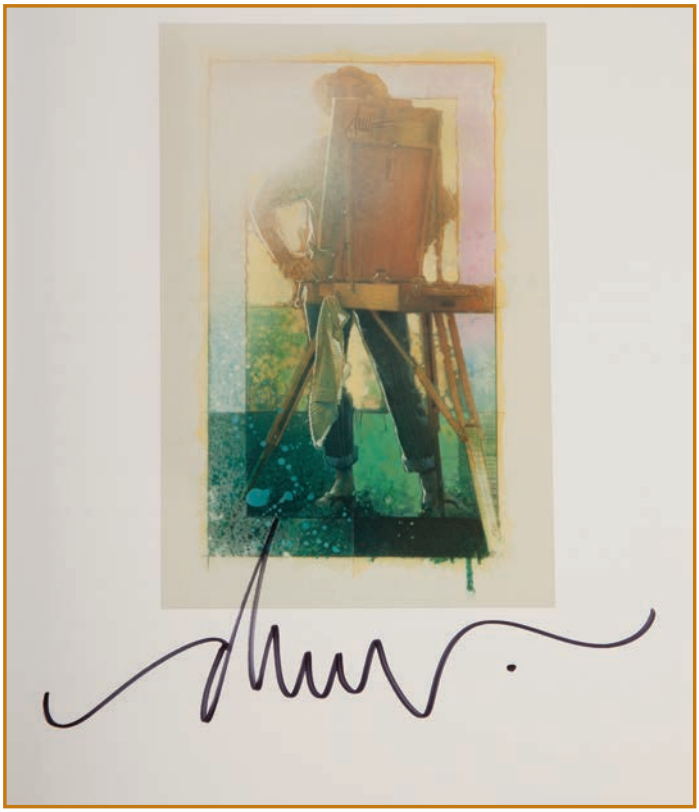
1625. ***Star Wars: Episode I – The Phantom Menace.*** Measures 34 ¼ in. x 22 ¾ in. Signed and numbered *"82/400."* **$1,000 – $2,000**



1627. ***Zathura .*** Measures 33 ¾ in. x 22 ¾ in. Signed and marked *"AP,"* edition printed by Sony pictures for VIPs. **$1,000 – $2,000**



American special effects creator and actor Greg Nicotero credits his interest in special effects after viewing *Jaws*, *The Exorcist*, *Planet of the Apes* and the Universal horror films. He won an Emmy in 2000 for the Sci Fi Channel miniseries *Frank Herbert's Dune*, as well as an Academy Award in 2006 for achievement in makeup for *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe.*



1628. Drew Struzan hand-drawn commission of a movie star (personality) of the winning bidder's choice. Hand-drawn commissioned portrait, measuring approx. 19 in. x 25 in., in colored pencil and acrylic. Winning bidder to choose the movie star or personality of his/her choice, the artist chooses the specific likeness and composition so that it is the artist's vision. Includes a signed hardcover First American edition of the book *Drew Struzan: Oeuvre* (Dreamwave Productions, 2004). Fine copy in like dust jacket. **$5,000 – $10,000**



1629. *The Walking Dead* one-sheet poster signed by Frank Darabont, Drew Struzan and Greg Nicotero. (AMC-TV, 2010) One-sheet poster featuring artwork by Drew Struzan. Signed in ink along the lower edge by director and executive producer Frank Darabont, key special effects makeup supervisor and consulting producer Greg Nicotero and poster artist Drew Struzan. Housed in an archival frame and perfect for display. Measures 31 ¼ in. x 43 in. in. **$400 – $600**



1630. Zombie special effects bust from *The Walking Dead*. (AMC-TV, 2010) Zombie special effects face and neck appliance of foam latex with gouged flesh and exposed musculature. Completely hand-painted and detailed to appear incredibly realistic. Mounted on vaccum formed bust for display. **$400 – $600**



1632. Zombie special effects mask from *The Walking Dead*. (AMC-TV, 2010) Background zombie special effects mask of silicone over a vaccum formed plastic understructure and foam rubber inserts. An impressively detailed mask with hand-punched hair for eyebrows, resin teeth and gouged flesh. **$400 – $600**



1631. Zombie special effects mask from *The Walking Dead*. (AMC-TV, 2010) Background zombie special effects mask of foam latex over a vaccum formed plastic understructure and foam rubber inserts. An impressively detailed mask with hand-punched hair for eyebrows, resin teeth and gouged flesh dappled with faux blood. **$400 – $600**



1633. Deer-eating zombie special effects bust from *The Walking Dead*. (AMC-TV, 2010) Unpainted deer-eating zombie special effects face and neck appliance of foam latex with gouged flesh. Mounted on vaccum formed bust for display. **$400 – $600**



1634. Zombie special effects mask from *The Walking Dead*. (AMC-TV, 2010) Background zombie special effects mask of foam latex over a vaccum formed plastic understructure and foam rubber inserts. An impressively detailed mask with hand-punched hair for eyebrows, resin teeth and gouged flesh. **$400 – $600**



1636. Zombie special effects mask from *The Walking Dead*. (AMC-TV, 2010) Background zombie special effects mask of silicone over a vaccum formed plastic understructure and foam rubber inserts. An impressively detailed mask with hand-punched hair for eyebrows and gouged flesh with faux congealed blood. **$400 – $600**



1635. Zombie special effects mask from *The Walking Dead*. (AMC-TV, 2010) Background zombie special effects mask of foam latex over a vaccum formed plastic understructure and foam rubber inserts. An impressively detailed mask with hand-punched hair for eyebrows, resin teeth and gouged flesh. **$400 – $600**



1637. Animatronic horse corpse puppet from *The Walking Dead*. (AMC-TV, 2010) Horse corpse puppet of folocked hair on foam latex over an armature with articulated head. Synthetic guts were inserted for the production. **$2,000 – $3,000**

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ALIENS